

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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GOOD FRIDAY, MARCH 23, at 7.

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Entrance Examination for Midsummer Term, Monday, April 30
at 2. Entrance Forms may be obtained on application.

Lecture by Prof. J. F. Bridge, Wednesday, March 7, at 3.

Lectures by Mr. E. F. Jacques, March 14 and 21, at 3.

Entries for Sterndale Bennett and Parepa-Rosa Scholarships close
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Prospectus and all information may be obtained from the Secretary.

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and Co.). Arrangements are in progress for a Series of Educational
Lectures, to be delivered by Dr. W. Pole, F.R.S., F.R.C.O., in the
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The Examination in 1894 will commence on MONDAY, June 11, and

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petitions, &c. Particulars from Mr. J. W. Aldous, B.A., East Road,
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HANDEL'S "MESSIAH" will be given at the

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MARCH 20, in aid of the Philanthropic Work of the London Con-
gregational Union. The Soloists will be Mrs. Hutchinson, Miss
Marian McKenzie, Mr. Harper Kearnson; and Mr. Norman Salmond.
Mr. Fountain Meen will preside at the Organ. The Choir and Orchestra
will number 400 performers. Ladies and Gentlemen possessing good
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February 15. Rehearsals will be held in the Memorial Hall Library on
Tuesdays, March 6 and 13, at 7 p.m. The performance will be con-
ducted by Mr. James W. Lewis, Emmanuel Congregational Church,
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"Master Sydney Lovett, a boy with a splendid voice, was the soloist." (Visit of T.R.H. the Prince and Princess of Wales to Westminster Town Hall).—*Standard*, July 3, 1893.

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THE MUSICAL TIMES

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MARCH 1, 1894.

"BETHLEHEM."

DR. MACKENZIE'S work is described as "a Mystery." In the highest sense, the story of Christ's birth and its related incidents might be so called, but the term has here a more specific meaning. Mr. Bennett's book is a modification in point of form and style of the sacred dramas which, under the name of Mysteries, were a rough and often rather irreverent means of conveying Biblical instruction in long past times. As a rule, those early plays were purely dramatic, but they existed in various forms, and occasionally a kind of "chorus" was employed, to point the moral of the scenes represented, or to fill up blanks by narration. Such a device is used in the present case for descriptive purposes. Otherwise, action is represented in the ordinary form of dramatic oratorio, and a certain homeliness of expression in some instances serves to connect the modern "Mystery" with its ancient predecessors.

The book is divided into two Acts, or Parts, each being, for performing purposes, complete in itself, and adapted for separate representation. Of these the first deals with the

appearance of the Angels to the Shepherds; the second with the homage paid by the Shepherds and the Eastern Kings to the Divine Babe.

Act I. opens with a description of the scene in the fields before the supernatural phenomena begin:

Darkness o'er the earth is brooding,
Silence reigns, no voice intruding
On the solemn midnight peace;
Wrapped are all the sheep in slumber,
'Neath the stars—a countless number,
Eyes that watch, and never cease.

An Angel appears in the sky, and the affrighted Shepherds call to one another:

O brothers, quick arise!
Above us, in the skies,
What flame of dreadful import blazes?

Soon they recognise—

One of those
Whose place, in glittering rows,
Is near the throne of God eternal.

The celestial visitor bids them have no fear, and delivers his message in terms which are a free paraphrase of the Biblical text, with certain additions. Following comes the apparition of the Heavenly Host, described by the Shepherds as it develops:

O wondrous sight! with waving wings
The air is filled, and beauteous forms
Of lustrous sheen each moment brings
To view, as when, in time of storms,
Clouds upon clouds embattled rise,
And take their ordered place ere lightnings pierce the skies!

The Heavenly Host is also the Heavenly Choir:

See how the silver trumpets flash like fire!
How golden harps gleam soft in seraph hands!
While to their leader the celestial quire
Converge, and marshal all their vocal bands.

The anthem of the Angels follows, and at its close the celestial singers prepare to return to Heaven, while the enraptured Shepherds implore them to remain:

O leave us not, ye Shining Ones!
The heavenly light fast fades,
And shadows 'mong the glades
Resume their midnight reign.
Whence it hath trembling lain,
In deepest caverns, Darkness runs.

But the prayer is useless, and the Shepherds watch the Host pass through the gate of Heaven:

See how, like points of lessening light,
Through Heaven's gate they go,
In order, row on row;
While from eclipse of fear
The stars once more appear,
And o'er the world again broods night.

The Shepherds now discuss what they have seen. One recalls Jacob's vision of angels; another the horses and chariots of fire beheld by Elisha:

But we have seen the angels in array,
Like silver clouds, the midnight heavens emblaze!

It is proposed to go to Bethlehem, yet some lack faith:

Can helpless childhood Zion's strength restore?
And into fragments Rome's world-empire break?

In reply the prophecies are cited. This is decisive. The men prepare to return to the city, and, with some folk out of Bethlehem, sing a Carol:

Uplift a song of praise!
As in the ancient days,
A Prince sits high on Israel's throne.

With this elaborate number the first Act ends.

The second Act opens in Bethlehem, beginning with a chorus descriptive of the appearance of an Angel guard, headed by Gabriel, who directs the placing of his sentries round the Divine abode:

Comrades, a stable poor and mean
The palace is of our great King;
Around it some stand sentinel,
Thither let pass no evil thing;
Some circle in the air above
Lest our old foes be on the wing.

The scene changes to the interior of the stable, where the Mother sings to her Child. Here Coleridge's translation of a Latin verse copied by him from a German print is used, with the addition of a second stanza.

In the streets of Bethlehem, the Shepherds and some of the townsfolk seek the Babe. The latter are incredulous and when the story of the Heavenly Host is repeated they can only say—

But where is He, and where His throne?
Here is no palace for a King!
No royal Babe to us is known!

A woman of the city answers by telling of an infant just born to a daughter of the House of David:

While, at the birthing of her Child,
Strange sights and sounds observed were,
As of some angels watching there,
And warding off all things defiled.

On this they set out for the place of portentous nativity.

Again the scene changes to the interior of the stable, where the adoring Mother worships the Divine Infant as the Shepherds and People enter. To her they tell the story of the Angels, and all join in an act of homage to the newborn Saviour. The Three Kings now appear:

Tell us where the King abideth,
He of majesty eternal;
He who, armed with might supernal,
O'er His foes to victory rideth.

They lay down their gifts:

Kingly tribute now we offer,
Child of the Star!
Gold and spices here we proffer,
Brought from afar.

The Trio ended, a second elaborate *Finale* closes the work, dwelling upon the happy change that shall transform the world:

And this is He shall tread in dust the crest
Of Hell's fierce lord;
Sheathing the flaming sword
That long hath barred return to Eden's rest.

The music of this work is, for the most part, modern, both as regards form and spirit. In the matter of its form there are two features necessarily to be indicated here. One is the continuance of the treatment, which never comes to rest because of purely musical reasons, but goes on until, as in a few instances, cessation is demanded by the nature of the incident, description, or reflection immediately concerned. This method is now almost universal in works of the kind, but here it does not stand in the way—and never need stand in the way—of fully and regularly developed pieces equivalent to the old-fashioned "numbers."

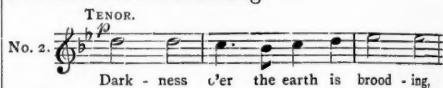
The second of the two features is more than commonly free, though by no means intricate

and puzzling, employment of recurring or representative themes. Upon a certain number of motives having an applied significance relative to the story the entire composition rests, in so far as concerns its melodic structure. The chief of these motives will be indicated in the course of the following remarks.

The orchestral introduction seems intended chiefly to suggest the tranquillity of night. But it does more than this—anticipating, by use of a certain theme, the opening of the heavens for the passage of the angelic visitants. The motive in question consists of eight notes, repeated so as to have the effect of a chime:—



A solo tenor delivers the descriptive opening lines, his first phrase, on the words "Darkness o'er the earth is brooding"—



Dark - ness o'er the earth is brood - ing,

being adopted as representative of nocturnal gloom. Undeterred by possible charges of conventionality, the composer varies the description by use of the typical pastoral style so obviously suggested when reference is made to the sheep. But he employs his orchestra, noble and eloquent throughout, to a higher purpose when preluding the lines descriptive of the Angel's appearance. Here we find a new representative motive, brief but stately—



which, with that of the opening heavens, forms the warp and woof of the instrumental texture as the voice describes the unfolding of celestial gates and the splendour flashing forth. Yet another theme presents itself, employed here in anticipation of the angelic "Gloria" presently to be sung—



The fright of the Shepherds is musically embodied in a subject (*Allegro*) not altogether free from suggestion of the grotesque—



This motive runs, in the orchestra, through the chorus of Shepherds, "O brothers, quick arise," sometimes in unison, at other times in canon. The vocal music, in two or four parts, takes an independent course, quasi-declamatory, but always with effective harmonies.

The Angel speaks comforting words in a soprano solo, opening with a natural reference to the Message theme, while the motive of Terror suggests the still present fright of the

rustic hearers. A new subject is announced in the course of the solo, occurring on the words, "The world shall ring with loud acclaiming shout"—



It recurs later, and now constitutes a leading feature of the number. Dr. Mackenzie seems to us at his best in treating the lines beginning "Though King of all, nor pomp nor show." We have here one of his long-drawn melodies for violins in octaves, richly accompanied by strings, wind, and harp. Into this tune the voice sometimes merges itself, sometimes passing away from it, but in all cases leaving it the supreme expression. The short instrumental passage which ends the number presents a subject already heard in another form—

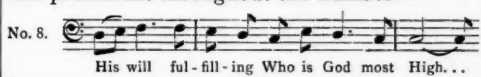


It is that of the "Gloria" presently sung by the Heavenly Host.

A second chorus of Shepherds, in which they describe the coming of the multitude of Angels, generally corresponds, as to its vocal music, with the first. The orchestra is kept busy throughout among the representative themes above indicated. We now reach the "Gloria"—one of the most scholarly and beautiful numbers in the work. It is written for two sopranos and an alto, with incidental soli for soprano and tenor, and has for central musical thought the motive shown in the last example above. This is always associated with the words "Glory to God," which frequently recur. The general style of the music here is imitative, approximating to that established by the older Church composers, while the orchestral accompaniment (wind), not compelled to deal with representative themes, is laid out for purely musical effect. It begins with the brass chiefly (three cornets, four horns and trombones), other instruments being added till, at the climax, the entire wind band is engaged. A harp and triangle lend their special colouring to the *ensemble*.

The Shepherds now describe the return of the Angels to Heaven, and, with this chorus, the orchestra resumes—shall we say?—its dramatic significance; presenting, as the words give occasion, the theme of Darkness and of the Message, together with reminiscences of the "Gloria" just heard. In the increased vivacity of the instruments we have, perhaps, a suggestion of the Shepherds' excitement as the supernatural manifestation comes to an end. The Shepherds next proceed to discuss what they have seen. First of all, a pastoral melody for English horn, on a pedal bass but otherwise unaccompanied, arrests attention. Its effect seems to be the limitation of the scene to the ordinary horizon of the humble actors, who judge of what has passed from that

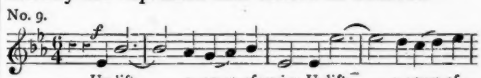
restricted outlook. The *point d'orgue* continuing, the First Shepherd opens conversation in homely strains, ending with a phrase more or less prominent throughout the number—



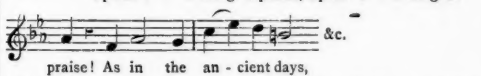
His will ful-fill-ing Who is God most High...

The same simplicity of spirit and treatment pervades the debate. Strings are chiefly used in accompaniment, with a continuous movement of parts, so carried on as to secure musical interest without injury to the prevailing dramatic idea. The number ends with a chorale, "The Word that now we see fulfilled, is ever sure," the full wind band accompanying.

The *Finale* of Act I. is a full chorus with incidental soli for soprano and tenor, "Uplift a song of praise." It opens with an extended melody for sopranos and tenors in octaves—

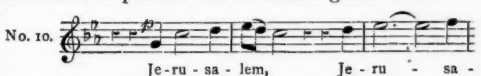


Up-lift . . a song of praise, Uplift . . a song of

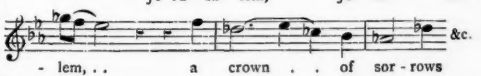


praise! As in the an-cient days,

Other themes enter into its structure, among them that (Ex. 6) first heard in connection with the words, "The world shall ring with loud acclaiming shout," but now sung to "The expected Christ is here!" There is, also, a melody connected with the thought of Jerusalem as about to put on her beautiful garments—



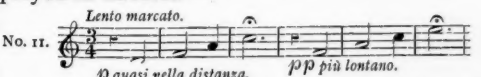
Je - ru - sa - lem, Je - ru - sa -



- lem, . . a crown . . of sor - rows

These themes, and some episodic matter, serve for an *ensemble* of commanding effect. At the climax the leading subject is repeated in full choral unison, the entire orchestra accompanying, and, after the voices end, making jubilant reference to the Shepherds' Chorale and the motive of the Rejoicing World (Ex. 6).

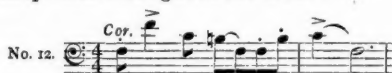
The opening number of Act II. deals with the appearance of a heavenly legion to guard the birthplace of the Holy Child. It has an orchestral introduction in which the subjoined passage for solo cornet (unaccompanied) is played as directed—



p quasi nella distanza. pp più lontano.

and should here be taken, perhaps, as a military "call." Later on, however, it is sung to the words "Shine forth, thou Sun," and thus has another, though, under the circumstances, not unrelated significance. Taking the chorus as a whole, its most prominent feature is a March, with which the orchestra accompanies the voices and suggests the presence and work of

the angelic warriors. The motive of the Shepherds' Chorale occurs here and there with an obvious significance. From this scene of martial pomp to the interior of the Stable is a long step. Not only do we get an effective contrast, but also a delightful piece of music—the Mother's Cradle Song. The connected situation has often engaged the active sympathies of composers, rarely, however, with such felicitous results as in the present case. The melody, sung *sotto voce* and accompanied by muted strings, is exquisite in its tenderness, and set off by masterly orchestration, none the less effective because quiet and restrained. We next pass into the streets of Bethlehem, where the Shepherds and certain people of the place are enquiring for the Holy Babe. At once a recurring theme strikes the ear. It is announced by a horn, and has a kind of open-air effect, fitting it for close attendance upon the Shepherds throughout the scene:—



Here, too, the motive of the discussion in the field comes up for further use. The people, more than a little incredulous, ask for the story of the Angels, and the First Shepherd replies in a solo, mainly pastoral in character, but animated withal, and culminating, as the heat of conviction waxes high, in an outburst of rejoicing and thankfulness. During this solo, by the way, the Message theme recurs in an ingeniously varied shape—

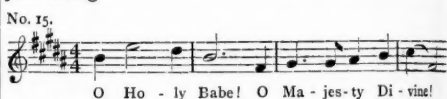


The people ask, "But where is He, and where His throne?" A woman speaks of a child born to a daughter of the House of David, and the scene ends with a brief but enthusiastic full chorus, founded on the subject with which the Shepherd closed his solo.

Once more in the Stable, we hear the melody of the Cradle Song breathed softly from the flutes. The Mother again sings—but now of vanishing darkness and returning day, of her love and gratitude, and her sense of awe and mystery. In this solo the music is intensely earnest and expressive, and, if not so immediately attractive as the lyrical beauty of the Cradle Song, has a charm of its own. The theme of the solo and chorus in the previous scene heralds the arrival of Shepherds and People, and attends upon the first question and answer of the visitors and the Mother. Once more the First Shepherd describes the celestial apparition in the fields, his music being chiefly built upon the motive connected with the Opening Heavens (Ex. 1). Coming to the quoted words of the Angel, "Good news to you," &c., the violas have that subject—



which forms, so to speak, the basis of the whole musical structure. The workmanship will be recognised as exceedingly clever and ingenious. When the Mother, having heard the story, invokes with grateful heart the God of Israel, anticipating, like a pious Jewess, the emancipation and final triumph of her people, various themes, now familiar, are recalled, among them that of the Opening Heavens, that heard on the words "Shine forth, thou Sun" (Ex. 11), and that of Jerusalem (Ex. 10). From the exultant solo we pass to an *ensemble*, "O Holy Babe! O Majesty Divine!" full of rich harmonic effects and glowing colour. But it is not upon vocal music that the composer depends for a climax to this scene. The Mother, Shepherds, and People are supposed to kneel in silent adoration around the Manger, while an eloquent orchestra gives expression to feelings which might well be too deep for words, employing the melody just sung—



A complete musical change now takes place. The Three Kings are approaching with their gifts and homage, heralded by an Eastern March in which Dr. Mackenzie has used Indian scales and rhythms, limiting his orchestra at the outset to English horn, bassoon, strings, and a side drum with loose snares. An idea of the melody may be gathered from the extract subjoined—



Other instruments join till, finally, the entire band is at work. An Eastern character is preserved throughout the scene ensuing—scales with "augmented seconds" being used, for example—and the whole of this music, coming just when it does, appeals to us with freshness of interest and variety of effect. The final number now appears. It is a quartet and chorus worthy—alike in character and dimensions—to sum up the "wondrous story" All available force is put into it, but not to the end of mere sonority. A note of genuine gladness and even of prophetic enthusiasm rings loud and true throughout the piece. A large and lofty spirit prevails.

By means of the foregoing sketch we have sought to convey a general idea of the scope and structure of "Bethlehem." There will be much more to say after the first performance of the work by the Royal Choral Society on April 12.

FROM MY STUDY.

I HAVE much pleasure in presenting this month, a portrait of George Aspull. The average reader—of course not you, Sir or Madam—exclaims: "And who was George Aspull?" I will answer the question.

In the early years of the present century, George Aspull's father carried some business or other up to the point of failure, and then took to the violin for a living, becoming by dint of perseverance a respectable performer and, it is said, an intelligent teacher of his art. To this man, in 1814, was born a son, the

inheritor of his taste and skill, and something more which came direct from the Dispenser of gifts. Manchester had the honour of being the child's birthplace.

It may seem strange conduct in a prodigy, but we find it on record that, during the first five years of his life, little George showed no predilection for music. Afterwards, the fire of genius began to burn; making known to the watchful and exulting father that a treasure had been confided to his care. Mr. Aspull at once abandoned the public exercise of his profession, devoting the whole of his time and energy to the training of the wonder-child. The results were astonishing enough to warrant a public exhibition of the boy on his reaching the age of eight, and soon, as a matter of course, he was brought to London, where, in 1823, he played upon the pianoforte to Clementi, and a year later performed before the King and Royal Family at Windsor Castle. The following account of young Aspull's doings in the Court circle appeared in 1825:—

"In February, Master Aspull was introduced to his Majesty and a party of distinguished personages at Windsor, when he delighted the company for two hours with his performances. He played many of the most difficult compositions on the pianoforte, with a power of execution scarcely exceeded by the most experienced professors, and with a taste and feeling which no practice alone can give. The King, during the whole performance, expressed his most unqualified delight and bestowed upon this interesting boy that encouragement and commendation which, to the friends of this

phenomenon, are doubly valuable from his Majesty's exalted rank and scientific knowledge; and, as the greatest proof of his Majesty's opinion of him, he commanded his attendance at the Castle the following evening, to have another opportunity of witnessing his powers. The Princess Augusta was equally astonished and delighted by the genius of this child and condescendingly turned over the leaves of his books during the whole performance. In addition to his display on the pianoforte, Master Aspull sang four songs in a style which called forth the most enthusiastic plaudits."

From the same writer I gather that the



*I am your
affectionate son
George Aspull*

boy, used to stand, not sit, at the instrument, that being the position in which he had the most perfect command. He could not span an octave without depressing the wrist, but this did not prevent him from "conquering the most complex and rapid passages that have ever appeared in the form of musical composition." It is also asserted that "with some slight allowance only for those passages requiring greater strength than that to which his little frame is adequate, or combining more distant intervals than his fingers can possibly command, there is no difficulty of execution that

can stop him for a moment." An example is given: "He has made himself master of a piece of most singular difficulty, by a foreign composer whose name is Czerny, who wrote it as a trial of skill for all the eminent professors of Europe, and in order to combine all the mechanical niceties of execution of which the instrument is susceptible." Nothing came amiss to this "marvellous boy." But he could



Alfred Crowquill

Alfred Crowquill

do more than reproduce the thoughts of others. He was fond of extempore playing, "at which, if permitted to do so, he will pass hours, and with a fluency that would indicate musical notes to be the vehicle by which he could best express his ideas." Of his singing, already mentioned, it is said that, while his voice was thin and weak, he used it with peculiar taste and delicacy of expression. Finally, the con-

temporary writer says: "His appearance and behaviour do not differ from those of other children at the same age; but his manner, when performing at the pianoforte, is that of a person deeply attentive. The most rapid and involved passages do not produce a change of countenance or any sign of effort. Little study is requisite even for the most elaborate pieces, and those of ordinary difficulty he can execute at once, on being permitted to cast his eye over them before taking his station at the pianoforte.

There is hardly need to say that the gifted and, because of his endowments, unfortunate, lad was made a public show for the sake of the money paid to see and hear him. In 1825 he was taken to Paris and, afterwards, through the British Islands; the premature exertion and excitement having their natural effect upon a sensitive frame in which, from the first, seeds of disease probably existed. Be this as it may, George Aspull, having caught cold at the funeral of Clementi, fell into a decline, and died at Leamington on August 20, 1832, in his nineteenth year. A volume of pianoforte music and songs composed by him was published after his death.

Alfred Crowquill's drawing of Mr. Sims Reeves as he was in 1849 will recall to elderly amateurs a once familiar apparition. The portrait was published when the famous tenor made a figure upon the lyric stage. It will be remembered by the amateurs aforesaid that Mr. Reeves entered upon his operatic career as leading tenor at Drury Lane in December, 1847; that he appeared at Her Majesty's in 1848, and at Covent Garden in 1849.

There are many portraits of "Kitty" Stephens, who charmed the amateurs of these islands in opera-house or concert-room from 1813 till 1835. Some of these are much more often met with than others, and I have selected for reproduction an example which is, perhaps, as little familiar as any. The piquant features and animated expression are well caught by the artist. Catherine Stephens, the daughter of a carver and gilder resident in Park Street, Grosvenor Square, was born September 18, 1794, and began studying singing, under Lanza, at the age of thirteen. Five years later she was popular as a concert artist at various watering-places to which she was taken by her master. Not long afterwards Lanza received his dismissal and was replaced by Welch, who so used his influence that an opening was given her at Covent Garden, where she first appeared (September 23, 1813) as *Mandane* in "Artaxerxes." "She was now nineteen," says a biographer, "her figure, of medium height, was pretty, but inclined to embonpoint; her hair and eyes were dark, and, though not, strictly speaking, handsome, her countenance had an indescribable fascination, owing to the ingenuous simplicity and unaffected sweetness of her nature. Her manner in private life was artless and she was blithe and joyous as a

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child. . . . The tones of her voice were rich and dulcet and captivated the ear; its quality was full and liquid beyond that of any other singer in England; its volume was such that it could be distinctly heard above the band and chorus, and its compass reached to the high D." According to Mr. Husk (in Grove's Dictionary) her execution was not very remarkable for brilliancy; she rather lacked dramatic instinct and power, and her enunciation was very bad, but she excelled in the expression of quiet devotional feeling and simple pathos. This means that "Kitty" was before all a lyric singer, and accounts for the special success that attended her in ballads. I cannot here give the details of Miss Stephens' professional career; let it be noted, however, that in 1830 she was earning £5,000 per annum—a large sum when salaries were not as they are now. This money she prudently dealt with. In point of fact, Miss Stephens possessed what may be called wealth before the Earl of Essex, a would-be gallant bridegroom of eighty-two, sought and won her hand. The venerable lord did not long enjoy the society of his wife. Married in March, 1838, he died in April, 1839, leaving the Countess with a splendid jointure and a house in Belgrave Square, which she inhabited till her death on February 22, 1882. Till within a short time of her decease, the Countess of Essex was frequently seen at the Opera. Few, however, out of her own "set," knew her, or associated the unobtrusive old lady with, perhaps, the most brilliant period of vocal art in England.

Seeing, the other day, a reference to Saint-Saëns's "Danse Macabre," I was led to consult such authorities as stood immediately at hand upon the history and artistic exemplification of the grim idea which associates the King of Terrors with instruments of revelry. The task, if not cheerful, proved interesting enough to warrant me in touching upon its subject here.

The preface-writer to an undated edition of "The Dance of Death; Painted by H. Holbein and engraved by W. Hollar," observes with regard to the origin of such lugubrious designs: "The origin of all these is, perhaps, to be sought for in an antient pageant, or religious farce, invented by the clergy for the purpose of at once amusing and keeping the people in

ignorance. In this all ranks and conditions of life were personated and mixed together in a general dance, in the course of which everyone in his turn vanished from the scene, to show that none were exempted from the stroke of death. This dance was performed in the churches, and can be traced back as far as the year 1424; it was called the Dance of Macaber, from a German poet of that name who first composed some verses under the same title. Of this person very little is known, but Fabricius thinks the poem more ancient than the paintings." Accepting this statement—



Hollar pinx.

Hogwood sculp.

and none carries with it greater authority or seems more probable—it is interesting to make acquaintance with Macaber's verses, an English translation* of which is now before me. The translation was made by John Lydgate, at the expense of Jenken Carpenter, Town Clerk of London (1430), executor of Richard Whittington; and the verses accompanied a representation of the Dance of Death on the walls of a cloister attached to the metropolitan

* The Daunce of Machabree: wherein is lively expressed and shewed The State of Manne, and how he is calle! at uncertain tymes by Death, and when he thinketh least thereon: Made by Dan John Lydgate, Monke of S. Edmunds Bury.

cathedral. The cloister, paintings, verses and all were demolished and swept away by order of the Protector Somerset, in 1549.

Lydgate wrote a metrical introduction, from which I take a single stanza :

O Creatures, ye that been reasonable,
The life desiring which is eternal,
Ye may seen here doctrine full notable
Your life to lead, which that is mortal,
Thereby to learn in special,
How ye shall trace the Daunce of Machabree
To man and woman ylike natural,
For Death nee spareth high nor low degree.

The form of Macaber's work is this: Death visits a representative of each class of society and, in an eight-line stanza, summons him to the tomb; the victim replying in a similar stanza. A single example will suffice. The grisly figure calls upon a Princess :

DEATH SPEAKETH TO THE PRINCESS.

Come forth anon, my lady good Princess,
Ye must also gone upon this daunce,
Nought may avail your great strangeness,
Neither your beauty nor your gret pleasure,
Your rich aray, neither your dalliance,
That whilom coust so many hold in bond.
In love for all your double variance
Yet mot as now this footing understand.

THE PRINCESS MAKETH ANSWER.

Alas, I see there is none other boot,
Death hath in earth no Lady nor Masters,
And on this daunce yet mot I nedes fate,
For there nis Queen, Countess ne Dutches
Flouring in bounty, nor in her fayrness
That shode of Death mot pass the passage,
When our beauty and counterfeit fayrness
Dieth, adue then our rimples age.

Apart from use of the word "dance," there is no suggestion of music, but the various artists who, at different times and in various places, undertook to paint the scenes, eagerly seized upon the grim notion of a fiddling, piping Death, as I shall now show.

Among the most ancient pictorial representations of the Dance of Macaber is that in the Dominican Convent at Basle, a full description of which I have in a work entitled "*La Danse des Morts*, come elle est depeinte dans la louable Ville de Basle, pour servir d'un Miroir de la Nature humaine, dessinée et gravée sur l'Original de feu Mr. Matthieu Merian. A Basle, chez Jean Rodolphe Imhof, 1756." It is a volume almost grotesque in Gothic horrors. On the title-page Death is seen cutting down men and women with a sword, or, with a hideous grin on his fleshless countenance, trampling human beings beneath his feet, or pursuing on a white horse, equipped with lance, helmet, and shield. But with these representations I have nothing to do, being concerned to note that the mediæval painter of Basle (a nameless artist) over and over again depicts Death as escorting victims to the sound of his own music. In the introductory *tableau*, two Deaths, standing on coffins, are blowing pipe and beating drum before a little wayside chapel full of skulls. The monster leads a Pope to the sound of a march played upon a skull with a thigh bone. He pipes merrily to a melancholy Emperor; uses for a King a kind of herald's trumpet, to which is appended a small banner, bearing the "strange

device" of a skull; and he hands along a Duchess while twanging a species of lute. A physician marches graveward to the sound of a slender pipe; a Hermit steps to the noise made by two thigh bones upon a lantern, and a musician, carrying a broken wind instrument, is escorted by a very lively Death, having a salt-box and stick in front of him and playing on a fiddle. "Our dance of death is still imperfect," says he, "we want a performer on the clairon. Come along." A Fool is summoned by a Death in cap and bells; and a Pagan woman marches in rear of another to the noise of a bagpipe. Thus does the weird fancy of the artist associate comedy and tragedy, with a true Middle Age relish for making extremes in life touch each other.

The designs of Holbein, engraved by Hollar, are on much the same lines. A dancing Death plays a fiddle before Adam and Eve as they are expelled from Eden; another beats a tambourine in advance of bride and bridegroom; and one plays a trumpet-marine while a companion places bony hands upon a poor pedlar. An old man follows, like a little child, the sound of a dulcimer, and an aged woman is equally attracted by the music of a xylophone.

In Part IV. of "Engravings and Woodcuts by Old Masters, reproduced in Fac-simile by the Imperial Press at Berlin, and published under the direction of Dr. Friedrich Lippmann," there is an "Alphabet of Death" attributed to Hans Holbein the Younger (designer) and Lützelburger, by whom the letters were cut. These little gems are not much bigger than a postage stamp, but each contains a capital letter, backed by a more or less elaborate representation of an incident in the *Danse des Morts*. One of the designs, besides being terribly suggestive, is grossly indecent according to modern notions; I am, however, not concerned to go beyond the relationship of music to the dance. In A there are two Deaths and no victim. The skeleton figures are opening the ball with sound of pipe and tambourine. G shows a Death playing his pipe over a struggling woman whom his associate appears to be strangling. In I we have a musician writhing on the ground, holding a flageolet in his right hand, while Death, with a mocking smile, blows air into his mouth through a bellows. Nothing can exceed the terrible force of these tiny cuts, and nowhere else, to my knowledge, is the "last enemy" shown at work in such furious fashion. The victims, in nearly all cases, appear as struggling against an irresistible fate.

One other series remains for notice here. I refer to the "English Dance of Death," by Rowlandson, published by Ackerman in 1816, and styled English for the reason that the artist deals with phases of life in his native country. These pictures have the advantage of colour and also of the grotesque fancy of a humorist who could at the same time be very horrible indeed. The frontispiece, showing a

crowned Death seated on a terrestrial globe, dart in hand, a tambourine and pipe hanging close to his head, while lethal weapons, combustibles and poisons litter the ground all about, is one of the most impressive compositions of the kind known to me. Like in character and power is the vignette on the title-page. There skeletons are dancing wildly under the shadow of a ruined church; one capering apart as he plays a flageolet, the others being in groups of four, three of them beating tambourines. Having made this concession to ancient treatment of the subject, Rowlandson takes his own course. His Deaths are represented as doing many strange things suggested by a powerful fancy and depicted with a graphic pencil, but he avoids connecting his ghastly hero with music, save in one plate, where a young lady, taking a dancing lesson, is joined by Death as a partner, to the horror of the professor, who is making off, kit and all. A guitar is supported by a couch close at hand. In Coombe's attendant verse we read:—

One vernal morn, with great delight
She practised for the approaching night.
Some new invented step she paces,—
The teacher played off his grimaces,
And while he boasted to impart
Some added beauties of his art,
She sinks, she faints, she pants for breath:
Alas! it was the Waltz of Death.

The application of music to the grotesquely horrible is a device of the dark ages. Debased in origin, unpleasant in effect, why revive it? X.

"MUSICAL TIMES" INTERVIEWS.

No. II.—MR. F. H. COWEN ON OPERA.

PUBLIC appreciation of the first "MUSICAL TIMES Interview," has exceeded even the sanguine anticipations we had allowed ourselves to form. Dr. Mackenzie's views on opera, besides bringing us a number of letters, in which we are thanked for having been the means of making them known, have been quoted and commented on by the daily and weekly press in all parts of the kingdom. An investigation of the principles which regulate the union of music and drama being at the present day of great importance, we have thought it well to elicit the opinions of other eminent specialists on this subject before proceeding to another. Accordingly we have to-day the pleasure of placing before our readers those of Mr. F. H. Cowen, whose "Signa," produced so recently at Milan, is soon to be submitted to the judgment of a London audience.

Composers as a rule are not fond of theorising. They produce, and leave to others the task of explaining. Mr. Cowen is no exception to this—has, indeed, even less liking for theories than the rest of his kind. It will, nevertheless, be found that his replies yield plenty of material for the serious consideration of thoughtful minds: the lightness of touch apparent here and there will be recognised by all who know the speaker, as thoroughly characteristic.

"Which is the more important in an opera—the music or the drama?"

"If I am not to be misunderstood, I shall have to answer this question from two points of view—actual and ideal. I am not altogether in sympathy with the taste of the present day. No doubt the success of an opera depends, now, more on the merits of its drama than of its music. But is this altogether logical? Is it an ideal condition of things? Does it not seem rather absurd that one of the most important of musical forms—for opera is this, most certainly—should depend rather on another art than on music for its success? Yet such undoubtedly is the case, and I cannot help thinking this state of things is due to the insufficient musical training of our public. If operatic audiences were more musical they would not allow so much of their attention to be absorbed by the drama. At present, given a strong subject, and the music may be comparatively trivial; whereas, let opposite conditions obtain and failure is certain. Is this fair? Surely, if a weak libretto have power to nullify the success of good music, comparatively mediocre music ought equally to have the effect of nullifying a good libretto. But it hasn't—and music suffers in consequence. Some of the most beautiful music is practically dead, and a good deal that might be better flourishes—not by reason of its own merits, but because it has got itself luckily married! From sacrificing the drama to the music (or, rather, to the singers) we have gone to the other extreme and sacrificed the music to the drama. At least, we might consent to their being placed on an equality! My ideal opera, however, I confess, is one of which the prominent feature would be music."

"What would be the essential features of your ideal libretto?"

"Well, for one thing, the story should be intelligible without the aid of words—as, for instance, in a good *ballet d'action*. The subject should appeal strongly to the feelings, and should yield, quite naturally, a succession of scenes or situations calling for reasonably extended musical expression. It has already been pointed out by Dr. Mackenzie that the action of a play that is to be sung—i.e., an opera—will necessarily be slower than that of one that is to be spoken, and so it should be; but it seems to me that the tendency of ultra-modern opera is to move more quickly than a play, and that is precisely one of the things I do not like. But everybody now-a-days is in a hurry. The scenes, incidents, and motives of my ideal opera libretto would be broadly outlined—conceived with a view to their easy comprehension even without verbal aid. The libretto of a good dramatic cantata, as now understood, is not a bad illustration of what I mean; but of course scenic requirements would have to be far more carefully provided for in a work intended for the theatre."

"What kind of subjects do you consider best suited for opera—mythical, legendary, historical, or domestic?"

"Those which I would like to call the Romantic-domestic kind seem to me to be best suited for modern opera. Subjects, for instance, in which the supernatural is blended with strong human interest. We have examples in 'Der Freischütz,' 'Faust,' 'Lohengrin,' the 'Flying Dutchman.' Tragic operas are generally more effective than those with happy endings; but of course there are many excellent *libretti* the plots of which end happily—'Fidelio,' for instance, and 'Sonnambula.' I believe that subjects like these—treated on modern lines as regards form—would be successful. The present rage for subjects of a tempestuous kind will, I fancy, not last long. Violent paroxysms must, in the very nature of things, exhaust themselves quickly. Historical events may, with perfect propriety, play a secondary part in a libretto—may form a background, as it were, or help to give local colour; and no doubt a really great historical character might be made the chief subject of a libretto, with good results, provided the period were sufficiently remote and the individuality of the character not too well known. Queen Elizabeth, for instance, would not do—nor Henry VIII. But perhaps it will be said that great remoteness turns the historical into the legendary. I have a great liking for subjects of the kind known as the 'Poetical Idyll,' with or without supernatural interest. A love interest, however, is *de rigueur*. An opera without strong love interest is, I consider, a decided mistake. It by no means follows that a strong subject means a strong libretto—and this is often forgotten. A strong subject may be weakly handled by the librettist, and, on the other hand, a gifted writer may make a strong drama out of the most unpromising subject-matter."

"How far should the musical treatment of an opera depend upon the class of subject?"

"Well, in the works of composers of the past, there is not much difference between their treatment of one libretto and another. In this respect modern composers are more particular. Melody, harmony, rhythm, orchestration should, of course, be appropriate to the emotions expressed in the libretto; but as the same emotions might appear in subjects otherwise very different, I do not see how any music can so belong to a subject that it would not fit another. The expression of music is not definite enough for that. By association, of course, certain music may identify itself with a subject—for instance, we cannot now imagine the music of 'Lohengrin' in connection with any other subject."

"What number of acts do you think best for an opera?"

"Oh! seeing the present tendency, I am seriously thinking of writing an opera in less

than one act. Brevity has long been recognised as the soul of wit, but in the present day people want it to be the soul of everything else too. All through life it is the same. We are jaded—we want continual stimulation—we want all our emotions at once. Is this high pressure to last? I, for one, devoutly hope not. If the requirements of art, rather than those of the public are considered, the number of acts in an opera should depend entirely on the subject. If it be strong enough and seems naturally to require six acts for its proper development and completion, it ought to have them. If one act is too much, then don't write the opera at all! I see no reason why, under proper conditions, two acts should not be made as effective as any other number. In a three-act opera the public is almost sure to pick out one act as being the weakest. With two, this risk is minimised. A two-act libretto cannot develop much in the first act and the second is therefore almost bound to be the stronger. I do not regard any particular number of acts as an ideal form, however—the subject must decide."

"Do you believe in the 'Leitmotif' system?"

"Yes, but not when carried so far as we see it in Wagner's later works. I like it to be suggestive and reminiscent. It is also, I may tell you in confidence, very useful—to the composer. When in doubt, play *Leitmotif*—but I am revealing secrets of the trade!"

"Should the music of an opera be continuous (as, for instance, in Wagner) or divided into separate numbers?"

"More or less continuous; not to the extent it is carried by Wagner, but with occasional pauses to give relief to the ear. The division of an opera into numbers, however, does not necessarily imply that these are detached; it may be made for the sake of convenience (in rehearsing, &c.). At the same time, it is only fair to remember that some of the most successful modern operas—such as 'Faust' and 'Carmen'—have been written in absolutely detached numbers. Personally, I advocate the continuous system, with, as I have said occasional places for the ear to rest on."

"Which should predominate—voice or orchestra?"

"The voice. Let the orchestration be as modern in treatment and style and as full of good workmanship as you like; but it should never obtrude on the ear while the character on the stage is singing anything important."

"What distinguishes 'Dramatic' from other music?"

"One important characteristic of Dramatic music is that everything is laid on with a much coarser brush, so to speak—the effects are broader, cruder, stronger. Much as scene-painting differs from work exhibited in a picture gallery, so music for the theatre differs from that intended for the concert-room. In an opera you do not want the polyphonic detail

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Bass, let the filing of a Saw carry the Tenor, let a Hog who is extremely hungry squeal the Counter, and let a Cartwheel which is heavy loaded, and that has been long without grease, squeak the Treble."

BILLINGS published six collections of hymn-tunes, mostly of his own making, and "through sheer impudence kept the New Englanders under his yoke for more than a quarter of a century," a period known as the Dark Age of music in New England. In 1786 was founded the Stoughton Musical Society, notable as the first organisation of the kind in America. At least a dozen others—among which the Massachusetts Musical Society deserves special mention on account of the elevation of its aims—came into existence within the next twenty years, and prepared the way for the now famous "Handel and Haydn," which gave its first Concert, consisting of the first part of the "Creation" and a number of airs and choruses from "The Messiah," "Judas," and "Israel," on Christmas night, 1815. From that time to the end of 1890 the Society had given 675 Concerts; never less than one, and as many as twenty-two in one year; had held nine Festivals in Boston, and taken part in three in New York, besides assisting at various public ceremonials of national importance. Appended is the number of performances given during this period of a few of the most important works:—"The Messiah," 82; "Samson," 33; "Judas," 17; "Israel," 8; "Creation," 63; "Elijah," 47; "St. Paul," 14; "Hymn of Praise," 19; Bach's "Passion," 8; Beethoven's "Mount of Olives," 13; "Choral Symphony," 7; Spohr's "Last Judgment," 9; Gounod's "Redemption," 5; Rossini's "Moses," 45; "Stabat Mater," 27. In the annual address for 1890 the President, Mr. A. Parker Browne, expressed his belief "that our fund will increase to such figures that we need never have to think of a work proposed for performance, 'Will it pay expenses?' but only 'Is it the right thing to do?'" Admirable; but a consummation even more devoutly to be wished is that the two considerations should become identical.

AMONG the literary curiosities enshrined in the volume is the following letter, which Mr. Perkins solemnly avers he received during his last year of office:—

Clarksburg (Va.),
July 27, 1850.

Messrs. Handell and Haydn.

GENTLEMEN,—Hearing from a gentleman lately from Boston that you were the instructors of a musical society in that place I take the liberty of addressing you a few lines for the purpose of obtaining some information regarding your Society, and you will please excuse the liberty I have taken, as I am an entire stranger to you. I wish to know the terms upon which you take scholars for instruction, and whether you take any for their services who have not the means to pay for their tuition. I have thought lately of cultivating my taste for music, which I think is very good, or at least tolerably good. The first time I attempted, I could play a tune on the violin, and in three or four days I could play most any tune I knew except some difficult waltzes or reels. I can play on the flute as well, or very nearly as well, as our best performers, and some of them have been to our fashionable watering-places playing. Besides playing on several bass instruments, on the accordion and the piano, but I never tried the piano but once, and I played a tune on it then. I can play some ten or twelve instruments altogether. Please let me hear from you soon, and if your terms suit, I can give you most any number of certificates of my musical talents. Awaiting your answer.—I remain, yours faithfully, ———.

For the suppression of his name this genius has to thank the charity of Mr. Perkins. His friends also have reason to be grateful.

A LONG and interesting interview with Mr. Edward Lloyd appears in the current number of the *Strand Magazine*. The article contains a number of illustrations, among them being portraits of Mr. Lloyd's father and mother. The former, Richard Lloyd, also a tenor, held a vicar choralship in Westminster Abbey; his wife was a daughter of J. L. Hopkins, a professor of music in the Royal household of George IV. She gained a King's scholarship at the Royal Academy of Music for pianoforte playing when only seventeen. At seven years of age little Edward became a Westminster choirboy under James Turle, who took him under his special care, and procured him his first engagements. It is amusing to read that at twenty years of age Mr. Lloyd sang at a church in Belsize Park for thirty pounds a year. Then his uncle, Dr. J. L. Hopkins, Organist of Trinity College, Cambridge, gave him a post in the choir there at £120 per annum. There was a trial for the post, however, and at this Mr. Lloyd sang "If with all your hearts." Here is a confession from his own lips: "I felt on that morning just the same as I do now, when about to fulfil any engagement I may have on hand: anxious, fearfully anxious." Of his first important engagement, when he sang in Bach's "Passion" Music at a Gloucester Festival, Mr. Lloyd says: "There were 2,000 people present. It did me a lot of good. I was very nervous, and my nervousness gave birth to feeling. A cold singer is no good!" Mr. Lloyd has, of course, exceptional opportunities for studying the bent of public taste. "Oratorios," he remarks, "still hold their old power over the public; . . . In Chicago, where we sang 'The Messiah' twice, there were over 5,000 people at each performance; but if you want to really understand how these glorious works are loved and revered, go into the Black Country on the occasion of a big musical gathering, and watch the masses come in with their music-scores under their arms. I have seen the galleries crowded with miners, who drink in every note, and applaud in the right places too." Mr. Lloyd has often been asked to sing in opera, but has always declined, and tells us that he has never regretted his decision. He has made but one appearance in costume in his life, when he took part in a performance of Mendelssohn's "Son and Stranger" at the late Mr. Henry Littleton's house in Belsize Park, on July 7, 1871. It may interest our readers if we supplement the information given in the interview by saying that the cast on that occasion included Miss Emily Spiller (*Lisbeth*), Miss Sabilla Novello (*Ursula*), Mr. Thurley Beale (*Kauz*), Mr. Alfred Bell (*The Mayor*), and Mr. Charles Fry (*Martin*). Mr. (now Sir) Joseph Barnby and Mr. Willem Coenen were at the pianoforte. Mr. Barnby conducted, and the stage manager was Mr. Alfred Littleton.

It is on record that Mr. Paderewski spoke or wrote a certain sentence in praise of the instruments to which he accords his preference. Now, this important utterance is already extant in two versions. In certain programmes both readings appear on different pages. The question is, did Mr. Paderewski say, "Play only upon an Erard whenever obtainable," or "I play only upon an Erard wherever obtainable"? Passing over the different readings in regard to the penultimate word (though

nothing can be unimportant in dealing with such a subject as this), it remains to be decided whether the mood of the original sentence was indicative or imperative. If the pianist merely stated that he plays always upon an Erard, the fact is so patent to mankind that the dictum seems hardly necessary, and therefore we are compelled to suspect a hidden meaning. On this assumption, it is not impossible that "wherever obtainable" contains the gist of the remark, and we are to believe that if he sees an Erard pianoforte anywhere—in a shop, or being carried through the streets in a van—he is immediately seized with the desire of performing upon it. What traps might be set by clever persons in society who grudge their guineas for stalls if they were to have their Erards brought into the hall and the door artfully left ajar! No sooner does Mr. Paderewski appear in the street than they are sure of hearing him for nothing. The pianoforte is "obtainable," and they are bound to have a recital in their own home. If, on the other hand, the mood be imperative, and the artist has really issued a command to the world to play on nothing but Erards, what a noble vision rises upon the imagination—of the British public hewing their Broadkinsons and Kirkcollwoods into firewood, despatching their Bechsteins and Blüthmayers to their various countries, and then trooping to Marlborough Street to obey the mandate. Which of these dreams is to be realised? None but Mr. Paderewski, or the fortunate person to whom the remark was addressed, can tell us. We await with impatience the issue of a really authorised version of the text.

We remember reading in a book by Max Adeler about a man who invented a scheme for making Patent Office reports interesting. This scheme (which was accomplished by working the various inventions into an interminable penny romance) has been paralleled in sober earnest by another American gentleman, who has actually succeeded in making a music publisher's catalogue entertaining. This triumph of humour is effected by giving a picturesque description of every single item in the list—sacred, secular, and dance music alike. How the worthy man's command of language could last out is a marvel, but he finishes up even more brightly than he begins, and his remarks are fraught with gems of expression such as none but the American writer can light upon. English reviewers in search of something new to say about ordinary anthems and part-songs would do well to learn variety of utterance from this brilliant creature—though heaven forbid that they should deliberately imitate him! Dr. Mackenzie would perhaps not like to have his "Bethlehem" noticed in the style of language our author adopts over an anthem bearing the same title:—

A soprano and alto duet coming in after a brief prelude is always very beautiful. This is one that will make even plain voices sound lovely. The chorus gives each voice a splendid leading, so that it does its best and fetches up at the end "in the city of gold." What more?

Of another he says:

The congregation would like to sing this anthem if they could. It is their sentiments, both words and music. Seeing they can't sing, they will love the singers who can and will sing it. It has full, rich chords, good contrasts of loud and soft, and is in every way beautiful. The closing passage is a shout.

Of another:

Good variety. A polite bass beginning and a sweet tenor coming in, then a pure soprano and a nice alto coming in. These are lovely.

Or, again:

"What fine music!" they said the Sunday the choir sang this anthem. It is a strong chorus of unusual variety and effect. Will awaken admiration on first hearing. Organist has a good part. Singers need to practise. Not difficult, but a little fragmentary. Good for any joyful occasion.

But it is over the more difficult, because extensive, field of dance music that our catalogue careers with most unbridled tongue. One piece he tells us is "beautiful through the open window"; another "might be played at meal-time if provision is plenty, as it makes the table very alluring"; and yet another "good for church voluntary if played without the preacher's knowing the title." But perhaps his greatest triumph is achieved over a Waltz with the odd title of "Thus and So":—

This beautiful Waltz is in every respect thus and so. To an audience made up thus and so (as most audiences are) the effect of this piece when played thus and so is most extremely thus and so. The fingers must be trained thus and so, in order to bring out the expression thus and so, but practice thus and so will accomplish it, and is of the very best kind. Good for all occasions when music, thus and so, is wanted.

We unfeignedly wish that this gentleman could be engaged to brighten up the pages of the London Post Office Directory or Bradshaw's Railway Guide. These would be fields more worthy of his great talents.

HERR SIEGFRIED WAGNER'S appearance at Berlin, where he recently conducted a number of his father's compositions at a Concert of the Berlin-Potsdam Wagnerverein, has elicited a remark from a French contemporary which will find a responsive echo in many hearts. "Let us hope," says the writer, "that he will bear the burden of his illustrious name more lightly than the son of Mozart, whose gifts as a musician would have been far more generally appreciated if the shade of the composer of 'Don Giovanni' had not always been hovering over him." Herr Siegfried Wagner's *débuts* at Leipzig and Berlin are interesting in that they bring up the whole question of hereditary talent in music. Without venturing to dogmatise on this thorny topic, we think it will be conceded that in music, as elsewhere, there is not a single instance of pre-eminent genius manifesting itself in two successive generations. The case of Bach and his sons comes nearest to the exception that proves the rule, but the other really great composers either left no children—like Beethoven, Handel, Schubert, and Chopin—or else their sons and daughters never attained to more than mediocrity. In some instances, perhaps the most fortunate for the children, the latter have embraced some entirely different calling. It is much the same with the really great *virtuosi* and singers. Amongst vocalists many instances will be readily recalled of sons and daughters following in the footsteps of their parents, but even here it is difficult to point to a case where it has not been *longo intervallo*, unless we make an exception in favour of the old Garcia, father of Malibran and Pauline Viardot-Garcia. In the case of orchestral players excellence is often maintained from generation to generation. In short, genius rarely if ever repeats itself; talent, on the other hand, frequently passes in an almost equal measure from father to son and son to grandson.

THE announcement that Mr. W. T. Best has been compelled to resign his position as Organist of St. George's Hall, Liverpool, owing to continued ill-health, will be received with universal regret. For

over fifty years Mr. Best has held appointments as organist in Liverpool; he was also for some time organist at the Panopticon in Leicester Square, and subsequently at the Royal Albert Hall. Mr. Best is admittedly one of the finest executants this country has known, and he brought pedal playing to a perfection not hitherto attained. It may not be so well known that Mr. Best is also an accomplished pianist, and possesses the rare faculty of "drawing" the tones from the pianoforte. Those who have been fortunate enough to hear him on this instrument in private have realised that Mr. Best disproves the adage that "a good organist cannot be a good pianist." Since 1880 Mr. Best has been the recipient of a pension of £100 from the Civil List, conferred on him in recognition of his services to musical art. Mr. Best is not widely known as a composer, but his organ arrangements have met with universal acceptance.

FACTS, RUMOURS, AND REMARKS.

So Hans von Bülow has entered into rest, and those with whom he was in the habit of associating are, perhaps, assuring themselves of a quieter time henceforth. He was a strange character, not quite to be understood, perhaps, without reference to the abnormal conditions which developed themselves late in life. I had extremely little personal intercourse with him during his English engagements, for the reason, no doubt, that it became my duty to criticise certain features in his pianoforte playing with considerable sharpness, and Bülow was not the man to be cordial under such conditions. Of his sensitiveness and his command of epistolary vituperation I once had striking proof. Taking offence at a remark in a journal then under my editorship, Bülow addressed to me a letter which I preserved for years as a masterpiece of objurgation—nay, of verbal ferocity. I made no reply, knowing that a man at boiling point should not have the fire stirred under him, and when I met the Doctor some time later he appeared to have forgotten all about it.

CURIOUSLY enough, Bülow was not unconcerned with the events which led to the receipt by me of another letter, also profusely abusive. Such things must come to critical men who are not afraid to speak out, and sometimes one of them is worth keeping as a monumental specimen. Let me add that, in this particular instance, I deserved rebuke, because there was no occasion, when writing about Bülow as a musician, to call him an "irregular connection of Wagner." But you know as well as I do, most excellent reader, that in a foolish world one cannot be always wise. I was promptly punished. An anonymous lady sat down to her desk and poured over several sheets of paper a virulent acidity of language not often equalled:

With fiery eyes, and with contracted brows,
She coined her face in the severest stamp,
And fury shook her fabric like an earthquake.

I trust the good woman felt better after the relief of discharging what Shenstone calls "fiery spirits which cause a preternatural fermentation." But I was wrong, undoubtedly—at any rate, so it seems to the more philosophic judgment which comes with years.

My good friend and fellow-labourer, Philip Hale, of Boston—to whom cordial salutations—has taken note of some remarks made in this column upon his objections to the First Symphony of Brahms, and, also, of what he calls my own "affectionate" words

anent the "Bohemian Girl." Well, one is generally tender in speaking of long familiar friends, however much they may be in rear of the age, and I confess to a sentiment when the "Old Gyuri" is concerned. Mr. Hale goes on to point a moral, drawing for that purpose upon his bibliographical lore. The Rev. Martin Madan having written a "Treatise on Female Ruin"—in effect, an argument for polygamy—Sir Richard Hill answered him in another pamphlet, the introduction to which contained the following remarks: "I am sensible it will afford a singular pleasure to many that we have thus entered the lists together. But let such unhappy persons enjoy such pleasure. It is of no better sort than that which the malice of Satan excites; or, rather, it is that which excites Satan himself when he can cause Judah to vex Ephraim or Ephraim Judah. But it is a melancholy consideration that what will afford malicious glee to the children of the wicked one will prove the cause of heartfelt grief to the children of light." I take the hint, good friend. We will not entertain the children of the wicked one with a sparring match, but join forces and put them to rout.

WITH reference to a remark of mine that the cases are very exceptional in which musicians have died out of their beds—its application, as the context showed, was limited to famous masters—a correspondent, Mr. Herbert W. L. Rumsey, forwards a number of instances to prove that, as regards the profession generally, the exceptions are by no means few. Mr. Rumsey goes as far back as Taillefer, but I will take up his record with Claude Goudimel, killed in the Bartholomew massacre. After him, my correspondent mentions Alessandro Stradella (to whom I also referred), assassinated in 1681; Lully, who died of an abscess caused by an accidental blow from his own *bâton*; Michael Wise, who received mortal injuries in a Salisbury street row; Henry Carey, who committed suicide in 1743; Thomas Linley (Junior), drowned at Grimsthorpe in 1778; John Wyne, committed suicide in the same year; Robert Cooke, of Westminster Abbey, drowned in the Thames, 1814; Sebastiano Raldi, killed by the explosion of a cooking vessel, 1820; and Charles Leuner, who committed suicide at Philadelphia, 1857.

CONTINUING Mr. Rumsey's list, I find the names and fate of Isaac Nathan, a song composer, run over at Sydney, 1864; Philip P. Bliss, killed in an American railway accident, 1876; Virginia Gabriel, thrown from her carriage and killed, 1877; Goring Thomas, run over by a train, 1892; Anton Dubrucq, run over at Hastings, 1893; Friedrich Lissmann, found dead in a Hamburg street; and Julius Handrock, suddenly called away while proposing a toast at his own silver wedding. I am indebted to Mr. Rumsey for the trouble he has taken in drawing up this record. By the way, there is some doubt as to the suicide of Carey.

FRIENDLY readers have sent me, for the present number, quite a large assortment of curious concert notices. I can deal only with a few of them. In one I read that "a cornet solo, 'The Better Land,' was capitally played by F. H. Cowen." I know Mr. Cowen as the composer of a song so-called, but it is new to find him playing the melody on a cornet.

In a Staffordshire paper I read, concerning Madame Patey, that the "rich resonance of her lower notes still remains good," while of Mrs. Trust

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it is stated that she "established herself a thorough favourite and her return visit at any future time will be heartily welcomed." This writer has his own idea about the meaning of "return visit." A Bury St. Edmunds journal points out appreciatively that, in the performance of a certain orchestral piece, "the tuneful rattle of the mill, produced by some aptly worked source, was distinctly perceptible amidst the music of the instruments." The audience rose to the mill, if not to the music, and "could not be silenced" until a repetition began. This critic praises the orchestra because, in playing the "Express Train" galop, the puffing of the engine was finely executed. A violinist was "rewarded with a vociferous encore, and in reply bowed; but that was not enough for the audience and he had to again perform." Alas, poor mother tongue! Of a lady it is said that "she has often sung in London, and she cannot but be gratified at her cordial reception in Bury." I should think not indeed.

In the course of a "puff preliminary," a provincial paper mentions that Mr. So-and-So will sing "The Village Blacksmith" and "The Little Grey Fat Man," adding, "his rendition of these items will probably justify his recent appointment as basso in one of our leading churches." Delightful! especially "rendition of items." Here is another gem from the provincial jewel-box: "She sang most artistically, with a rich sweetness in her upper notes that more than counteracted the suspicion of floridness in the quality of her voice."

Apropos to the mangling of our English language in notices of concerts, I have a letter from the Rev. W. E. Stebbing, of Morpeth, who, like most men of taste, feels it very keenly. Mr. Stebbing writes: "But is it not time also to protest against the ridiculous words now made to do duty in musical reports—e.g., rendition, recitalist, and the like? I don't know whether, in their journalistic days, Schumann or Berlioz ever so disgraced their respective tongues as to coin or pass anything like the new nouns and verbs that are creeping into the English language 'as she is wrote' by musical journalists. Mr. Francis Espinasse has lately informed us that journalism is the grave of literary ambition. When I see these attempts to renovate our English speech I hardly agree with him. It seems to me that, after its kind, a journalist's literary success is, like Solomon's temple, 'exceeding magnificent.' I heard the art of organ-playing described the other day as 'organism,' and was horrified to see in print—actually in print—the word 'pianism!'"

The foregoing is not the entire plaint of the reverend writer, who continues: "Perhaps I should not allow all the blame to fall on musical journalists; but at a local Concert here in Northumberland an enthusiastic young scribe reported that a gentleman 'chairmanized the proceedings'; and that is a sample of the stuff served up daily in the name of English journalism. For some reason or other music is the chief topic on which these criminal attempts to mar our English tongue are fastened. That it offers wide scope to the rolling, meaningless froth of incompetent literary donkeys is painfully evident. It is the one topic which seems to turn an otherwise level-headed young man into a would-be poet."

THERE is only too much truth in the allegations of my correspondent; but I should like to point out, not in excuse of criminal assaults upon our language, but

in palliation of sometimes uncouth word-coinage, that English terminology is curiously deficient with regard to music. How many synonyms have we for "performance"? "Rendering" is one, and "reading" is, under certain conditions, just allowable as another, while "execution" stands for a third, and "delivery" for a fourth. The poor musical critic, having to notice, perhaps, the doings of half-a-dozen soloists, to say nothing of choir and orchestra, in the course of a brief report, soon uses these up, and then is tempted, by way of avoiding repetitions, to questionable expedients. Hence, no doubt, the genesis of the hideous "rendition," use of which should disqualify a reporter for further service. I question whether, after all, these monstrous words are made in England. They are mostly an American product.

A CORRESPONDENT sends me a Cardiff journal in which "Fra Diavolo" is once and again ascribed to Donizetti. I have the best reason for knowing that a critic may, in this manner, sin against his own knowledge as the result of some passing obfuscation. Many years ago, I wrote what I thought to be a careful notice of an operatic performance, and, on reading the "copy," was horrified to find the work under review spoken of as due to a composer who had no hand in it whatever, and would not have touched it with a pair of tongs. This must have been "unconscious cerebration," with a malignant imp in temporary control of the cerebrum.

I SEE, in American musical journals, that Rossini's "Barber of Seville" is to be performed in New York with all the characters represented by ladies; Madame Calvé, for example, taking the part of *Figaro*. Let us hope this report is not true, because, if true, it is disgraceful. I read, further, that the suggestion came from Mr. Mancinelli. When I am compelled to believe a story so injurious to the conductor's fair fame, I shall add that Mr. Mancinelli ought to know better, and probably go on to something more emphatic.

THE recent death of Sax, the musical instrument maker, has reminded a writer in the *St. James's Gazette* of an adventure which placed not only that gentleman, but Brandus, the publisher, and J. W. Davison, musical critic of the *Times*, in very grave peril. Sax and Davison were breakfasting with Brandus on the morning of the *coup d'état*, the street at that hour being filled with troops, when, as alleged, a shot was fired at the soldiery from one of the windows of the house. Very promptly, indeed, Piou-Piou forced his way into the premises, arrested the innocent breakfast party, and haled them before the officer commanding in the street. "Shoot them," said the officer, and shot they would have been in a few moments; but, luckily, a General rode up and recognised Sax, with whom he had had some personal relations. By his orders, the three prisoners were confined in an adjacent passage where was a gate at either end. There they remained till, the trouble being over, they were set free. I have heard Davison tell this story more than once, but it was hardly a favourite with him.

OUR Teutonic cousins are sometimes spoken of as good linguists, but there is at least one German with peculiar notions of English. The following circular issued by him was received in London recently:—"Honourable Sir,—presently I am permitting to offer you fiddle-sticks in artful furniture. The reputation

of my office, founded 1876, will engage for solid labour. I have in store fiddle-sticks in every piece of wood. I am making already in pure silver furniture for 16 sh.—Prices neat cash with 5% discount.—In hope, that this profitable offer you gives conveniency to orders, signs," &c., &c. "Fiddle-sticks in artful furniture" is a masterpiece of the verbal grotesque.

THE *Times* calls the music of the *Saviour* in Gounod's "Redemption," "curiously inappropriate." I should myself style this a curiously inappropriate remark.

EXTRACT from "words for music":

My spirit left behind awhile
Its heritage of sorrow;
The world remembered not her guile,
To-day forgot to-morrow.

The writer's meaning in the last line is not difficult to guess, but the idea of forgetting that which has never had an existence is somewhat odd.

THE rulers of Hants County Asylum have a frugal mind. They want an organist, a band-master, a pianist, an assistant-dispenser, and a deputy-head attendant. These five single gentlemen they expect to find rolled into one, and accordingly advertise for him, offering £45 a year, with board and lodging!

As there appears to be some doubt whether Mr. Santley ever played the part of *Mephistopheles* in Gounod's "Faust," it may be well to state that he did so at Her Majesty's Theatre, nearly thirty years ago, with Madame Sherrington as *Margaret*, Mr. C. Lyall as *Valentine*, Madame Florence Lancia as *Siebel*, and Mr. Sims Reeves as *Faust*.

THE North Staffordshire Musical Festival is congratulated upon showing a balance sheet with £40 to the good. The sum is not large, but it will serve to encourage guarantors and others who, after the meeting of 1890, were inclined to faint-heartedness. It proves, moreover, that the Committee are on the right tack. More power to them.

BOURNEMOUTH has engaged Mr. Dan Godfrey, jun., as municipal music-master, and will spend about £5,000 on a band, &c., during the present year. The seed is good and plentiful, the harvest should be abundant.

JOSEPH BENNETT.

HANS VON BÜLOW.

THE death of Hans von Bülow, though in some respects a merciful release, in view of the physical and mental ailments which had clouded his last few years, has nevertheless come with a painful shock to his many admirers. He was not a young man, having completed his sixty-fourth year, but with a more evenly-balanced temperament might have looked forward to many years of activity. *Dis aliter visum*. As a last resource he set out, with his wife, at the end of January, in the hope that the African climate, if it did not restore him to health, might at least bring that alleviation which his doctors had been unable to afford. But he can only have been but a few days in Egypt before the end came. It was at Cairo that he passed away, and by a strange coincidence it was on February 13, the same day on which, eleven years earlier,

Richard Wagner, the man who, both as an artist and a man, had exerted the most powerful influence upon him, had gone over to the great majority.

Hans Guido von Bülow, who was born at Dresden, on January 8, 1830, came of a noble family and inherited his literary ability from his father, a writer of considerable talent. He was not exactly a prodigy—that is to say, he did not display the precocious passion for music which has been observed in some great musicians almost from infancy; but the talent was there, and, curious to say, it was an attack of scarlet fever that brought it out. Accordingly at the age of nine, though his parents had no intention of destining him to the profession, he was placed under Friedrich Wieck—the father of Madame Schumann—for instruction in the pianoforte, and under Herr Eberwein for theory. According to Mr. Dannreuther's article in Grove's Dictionary, and to the article which has just appeared in the *Allgemeine Musikzeitung*, Von Bülow went to Leipzig in 1848 to study jurisprudence at the University there, and at that date became the pupil of Moritz Hauptmann. But on consulting the list of Hauptmann's pupils with the years attached which Mr. Coleridge reprints in his English edition of Hauptmann's letters, the name of Hans von Bülow will be found opposite the year 1845. Amongst his contemporaries at Dresden may be mentioned Dr. Joachim, Mr. Otto Goldschmidt, and Mr. W. S. Rockstro. Von Bülow did not escape the wave of political excitement which was sweeping over Europe at this stormy epoch, and in 1849 we find him in the thick of the movement at Berlin, on intimate terms with Ferdinand Lassalle, Lothar Bucher, Bauer, and other advanced thinkers, and contributing frequently to the columns of a democratic journal called the *Abendpost*. Wagner's "Art and Revolution" had already appeared, its teachings found in Von Bülow a fervent sympathiser, and several of his articles in the *Abendpost* were devoted to the promulgation and defence of the musical doctrines of the new German school founded by Wagner and Liszt. It is said by some authorities that he made his first appearance as a pianist while at school at Stuttgart, but his final resolve to adopt the musical profession was not taken until 1850, when a performance of "Lohengrin," under Liszt's direction, at Weimar, moved him to emulate Schumann's example and desert jurisprudence for music. Wagner was then an exile at Zürich, and to him Von Bülow repaired with a view to obtaining advice as to his course of study. Wagner initiated him in the art of directing an orchestra, and after Von Bülow had appeared in this capacity at Zürich and St. Gall, he returned to Germany in 1851, and became a pupil of Liszt's at Weimar, along with Klindworth, Raff, Dräseke, and Bronsart, and in a very short time developed into one of the finest pianists of the century, adding to a splendid technique a profoundly intellectual and lucid style and a prodigious memory, of which more anon. Old Hauptmann says of him: "Certainly Hans von Bülow plays everything," implying that not only was his repertory immense, but that there was no difficulty which he could not surmount. His first Concert tour was in 1853, when he played at Vienna, Pesth, Dresden, Carlsruhe, Bremen, and finally at Berlin. Shortly afterwards he accepted the post of principal professor of the pianoforte at the newly-founded Stern Conservatorium, and was married, in 1857, to Cosima, the younger daughter of Liszt; the elder, Blandine, married M. Emile Ollivier, the French statesman, and died young. About this date the title of Court Pianist was conferred upon him, the honorary degree of Doctor of Philosophy having been bestowed on him by the University of Jena in 1853. The years that Von Bülow now spent in Berlin were amongst the busiest of his life. His many-sided activity found vent in teaching, writing in both musical and political journals, giving pianoforte recitals, and organising and taking part in concerts of chamber and, above all, of orchestral music, where he laid the foundations of that wonderful mastery of the orchestra in which, according to some of the very best judges, he was never surpassed. Armed with a handful of anecdotes, ignorant scribes have been rushing into print, almost before Von Bülow was cold in his grave, with the assertion that he was a mere pianist and nothing else. For sheer ineptitude the article in the *National Observer*, of the 17th ult., must be awarded the palm.

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"Bülow," remarks the writer, "can never be described as a great musician; his compositions are of doubtful value, and even the value of his execution as a pianist has been widely disputed. . . . He may be described, briefly, as the most devoted servant of a revolutionary cause that music ever knew." From beginning to end of this astounding article, not a word is said of Von Bülow's transcendent skill as a conductor, and most probably for the excellent reason that the writer had never heard of it, or of the Meiningen Orchestra, or of the famous performances of "Tristan" and the "Meistersinger," or of the fact that Hans Richter (whom even the *National Observer* critic may have heard of) learnt his business under Von Bülow. And as for his being a devoted servant of a revolutionary cause, let it suffice to inform the *National Observer* that Von Bülow's artistic belief was summed up in his own famous Credo: "I believe in Bach, the Father, Beethoven, the Son, and Brahms, the Holy Ghost"; that his editions of the pianoforte works of Beethoven, and of many of the compositions of Bach, Handel, Haydn, and Mendelssohn are monuments of erudition, and have unquestionably contributed materially to maintain the prestige of these masters; that "Carmen" was one of his favourite operas; and that his devotion to Wagner was compatible with the suggestion that a waltz by Strauss would occasionally afford most welcome relief at a Symphonic Concert.

Apologising to our readers for this digression, let us return to the record of Von Bülow's life. After nine years' residence at Berlin, where, in addition to the classical masterpieces, he introduced a great many representative orchestral compositions of Schumann, Liszt, Wagner, Berlioz, Raff, Volkmann, and other modern writers, he removed to Munich, where, owing to the good services of Wagner, he was appointed principal Conductor of the Court Theatre of Ludwig II. of Bavaria and director of the Conservatorium. Here he threw himself with characteristic energy into the congenial task of producing the operas of his friend, and was in particular responsible for model performances of "Tristan und Isolde" and the "Meistersinger." In 1869 his marriage was dissolved, his wife subsequently marrying Wagner. We may here mention, parenthetically, that he never afterwards visited Bayreuth in the lifetime of Wagner. Von Bülow felt the blow deeply, though the painful circumstances of the case never impaired his admiration for the works of Wagner, and expatriated himself for several years, making Florence his headquarters for a time. During this period, so he told Dr. Otto Lessmann, he felt as if he were dead to Germany, though he exerted himself diligently to secure a hearing for the music of his compatriots in other countries. But his restless spirit would never allow him to remain long in one place, and for several years he led the life of the travelling virtuoso, touring in Italy, Germany, Poland, England, and America, visiting the last-named continent with great success in 1875-6. After holding the post of Court Conductor at Hanover for a short while, he accepted the invitation of the Duke of Meiningen to become his Hofmusikintendant, and in his five years' tenure of that office raised the Meiningen Orchestra to a pitch of unparalleled excellence. At the head of this famous orchestra he visited many of the principal cities of Germany, devoting his energies with brilliant results to the popularisation of the works of Brahms, and waging a relentless warfare against pedantry and prejudice. After the severance of his connection with Meiningen, in October, 1885, he directed various sets of Concerts in St. Petersburg and Frankfurt, where he also taught in the Raff Conservatorium. He visited England several times in the last twenty years, conducting a Musical Festival in Glasgow, 1878, his last appearance in our midst being in 1888, when he gave a Beethoven Recital in St. James's Hall and was the guest of Professor Stanford at Cambridge. Here we may mention that he had a cordial admiration for the genius of the Irish composer, whose "Irish" Symphony he introduced with great success at Hamburg and Berlin. He had also a very high opinion of the compositions of Dr. Mackenzie, whose works he performed in Glasgow and on the Continent. In 1888 he took up his residence at Hamburg, from which city he started on his last journey just a month ago. For the last few years of his life he was very much in evidence

at Berlin as Director of the Philharmonic Concerts, and in spite of his eccentricities and ebullitions of temper—largely the result of ill-health—his efforts and achievements as a conductor will, as Dr. Lessmann puts it, remain imperishably inscribed in letters of gold in the musical annals of that city. "Von Bülow," to quote from the admirable notice of that genial yet acute critic, "was one of the truest and most earnest artists that ever lived. He detested nothing more cordially than superficiality and efforts after mere *ad captandum* effect. Without remorse or pity he would pour his biting sarcasm on all empty pretence, and discharge the shafts of his trenchant wit at arrogant mediocrity. But, on the other hand, sincere and genuine endeavour always found in him the most impartial champion."

Given this passionate contempt for shams, charlatans, and scamped work, given also a genius for satire, an excessively sensitive organization, and, at the same time, a fearless disregard for opinion, it need excite no surprise that some persons should have endeavoured to write him down as a good pianist with a bad temper. It is true that he often missed golden opportunities for holding his tongue, especially in the last two or three years of his life, when his nerves often got the better of his judgment. But it should never be forgotten that not many months ago, on the occasion of his re-appearance as Conductor of the Philharmonic Concerts at Berlin, after a severe illness, he besought his audience to grant him an amnesty for his past extravagancies, and that the public whom he had so often scarified granted the request with enthusiasm. There can be no doubt, again, that he was, to a considerable extent, the victim of his reputation as a wit, obscure jesters gaining currency for their rude or vulgar jokes by ascribing them to Von Bülow. Of the authentic anecdotes, none, perhaps, exhibits his peculiar vein of railleury more happily than his rebuke of the chattering chorus girls: "Ladies, remember you are not called upon to save Rome." During the interval of one of his Concerts at Vienna a friend came to see him in the artists' room, and found, to his surprise, that the place of honour on the walls was occupied by a portrait of Mdle. —, the *prima ballerina* at the Imperial Opera House. "I didn't know," he remarked to Von Bülow, "that you were such an admirer of the ballet." "Oh, yes," replied Von Bülow, "I have the greatest respect for Mdle. —. She is the only artist at the Opera who is never out of tune." Even more malicious was his method of testifying his contempt for a venerable but not venerated musician for whom a testimonial was being raised. On being asked for a subscription, Von Bülow said yes, on condition that his name might appear at the head of the list, which was on view at a leading music-seller's shop. The authorities acceded to his request with effusion, whereon Von Bülow immediately put down his name for sixpence. Unlike some humorists, Von Bülow had a keen appreciation for the wit of others. Once he asked a Viennese friend what the latter thought of a new pianist, and when his friend replied, "Oh, he plays all the easiest passages with the utmost difficulty," Von Bülow laughed heartily, adding "That's the sort of joke that I like making." The story of the seventy pieces of india-rubber is well known, and a writer in the *Speaker* of the 17th ult. recalls the delightful anecdote of his protest against the *réclame* of the American pianoforte manufacturer, whose board he unhooked from the grand pianoforte in full view of the audience, flung it on the platform, and danced a war dance on it. Even when his humour was most outrageous it was nine times out of ten on the side of the angels.

As an executant he was chiefly notable, in the happy phrase of Mr. Dannreuther, for the "passionate intellectuality" of his style, a peculiar feature of which was that under his fingers the most difficult passages invariably sounded easy. In this place we may conveniently transcribe the estimate of his abilities written several years ago by a German critic: "As a pianist, in spite of the smallness of his hands, he has mastered all imaginable technical difficulties; he is a most admirable interpreter of the different styles and various tendencies of the literature of the instrument, which he reproduces with a clearness of analysis, a delicacy of detail, and, at the same time, a breadth and a poetry of conception which place him in the foremost rank.

Furthermore, he identifies himself so thoroughly with the works which he performs as to know them by heart, no matter how long or complex they may be. And so also is it with the most elaborate orchestral compositions, which he conducts without score, with an imperturbable confidence and a rigid observance of the minutest indications of the composer." Von Bülow was, in the opinion of many good judges, the first conductor, without exception, of his time, his versatile talents being displayed with equally brilliant results on the concert platform or in the theatre. His absolute supremacy as a conductor may be called in question, but, at any rate, there can be no controversy as to his unequalled memory. It is said that while at Meiningen he was not content with conducting and rehearsing works without a score, but even endeavoured to get his orchestra to learn their parts by heart. More than once he has been known to study pieces in the train and then play them for the first time by heart.

Space fails us or we would have dwelt on his keen interest in literature and philosophy, his skill as a writer and a controversialist, and his generosity to pupils and aspirants. In spite of his birth and connection with so many courts, the title which he liked best was that which he conferred upon himself: "Hof-Kapellmeister of His Majesty the German People." But as we have seen, this attitude toward his country was compatible with the most catholic appreciation of the works of foreigners. He fell foul of Verdi's "Manzoni" Requiem when it was first produced, but quite recently acknowledged the injustice of his criticism, and addressed his recantation to Verdi himself. His services to Russian art drew forth a generous eulogium from the late M. Tschaikowsky, when occasion was taken of the visit of M. Lamoureux to draw invidious comparisons between the French and the German conductor. Of his admiration for the works of French and English composers we have already spoken. He was, in short, in spite of all his imperfections, a great artist and a great man whose memory will long be kept green in the hearts of all true votaries of the art he served so faithfully and so well.

ROYAL CHORAL SOCIETY.

LENT was, as usual, ushered in at the Albert Hall by a performance of Gounod's sacred trilogy "The Redemption," a work of course peculiarly suitable for the penitential season. "The Messiah" used to be given on this occasion, but Handel's sacred masterpiece is now reserved for New Year's Day and Good Friday. The performance of "The Redemption" was quite up to the average in merit, and perhaps, as regards the choir, rather above it. Sir Joseph Barnby's perfectly trained choristers seemed to revel in the French master's chromatic progressions, and not even in that *crux* as regards pure intonation, "The Reproaches," was there any perceptible descent in pitch. Changes had to be made at the last moment in respect of the principal vocalists. Miss Esther Palliser and Miss Margaret Hoare were both unable to appear, but the ever-ready Miss Anna Williams sang the principal soprano music with her usual artistic conscientiousness, and Miss Hoare found an agreeable substitute in that promising young singer Miss Jessie Huddleston. The part of the *Redeemer* was sung with great pathos by Mr. Watkin Mills; Miss Marie Brema was admirable in the contralto music, and the two Narrators had eloquent representatives in Mr. Ben Davies and Mr. Norman Salmond. "The Redemption" has seldom been heard under more favourable conditions.

LONDON SYMPHONY CONCERTS.

To dedicate one of these Concerts to the memory of Wagner has for long been part of Mr. Henschel's annual scheme, and it has again and again been made clear that the public to whose support Mr. Henschel looks—and does not look in vain—regards the In Memoriam Concert, which takes place as near as possible to the date of the Bayreuth master's death, as the most interesting of the whole series. The Concert of the 8th ult. was no exception to this at present unbroken rule, for the audience which then filled St. James's Hall was more numerous and more enthusiastic

than ever. There are still some, it is believed, who look with comparative intolerance on these exhibitions of enthusiasm; but for the moment we are less concerned to defend than to define the public attitude. On the occasion now in question the audience might have pointed for its justification—had any been necessary—to the intrinsic excellence of the manner of the performance, considered apart from the matter. Mr. Henschel was in his happiest mood. The martinet in him has almost disappeared; the lyric mood, which at one time visited him all too seldom, is now his most constant guest, and in point of general sympathy he is scarcely to be recognised as the uncompromising conductor of six or seven years ago. This stated with all possible emphasis, there is little need to recall the details of a Concert which maintained a singularly even level of interpretative value. The Prelude and Good Friday Spell Music from "Parsifal," the Prelude and Liebestod from "Tristan," and the still more familiar "Walkürenritt" were all played with uniform excellence, the Liebestod, indeed, being so admirably played as to move the audience to something like excitement. In the middle of the programme came the "Eroica" Symphony of Beethoven, the noble work which is now *de rigueur* on these occasions; its interpretation was remarkably dignified and poetic. It will be seen that the scheme of the Concert included no solos, either vocal or instrumental, which makes its success a still more comfortable prophecy for the future of public taste.

CRYSTAL PALACE CONCERTS.

MR. MANNS, who was very cordially received on resuming the *bâton* at the eleventh Concert of the Saturday series on the 17th ult., introduced a new Symphonic Fantasy from the pen of Mr. Burmeister, a German professor resident in Baltimore. The new work, which is entitled "The Chase after Fortune," was suggested by Henneberg's picture, which allegorically represents the struggle for success in modern life. It is divided into three movements, all of which are based upon a series of short motives which, with the exception of two themes in the *Finale*, are common to each; and it may at once be stated that the Fantasy relies for its effect far more upon ingenuity of construction and treatment than for intrinsic beauty of idea. In other words, poverty of inspiration is veiled under an elaborate display of science and a prodigal employment of all the resources of modern orchestration. Mr. Manns secured a good performance of the new work, which was, however, coldly received. Lady Hallé was heard to great advantage in Beethoven's Violin Concerto, the orchestral accompaniment being very finely played, and in Dr. Mackenzie's poetic and attractive "Highland Ballad." The vocalist was Miss Evangeline Florence, who sang with great taste and fluency the waltz from "Mireille" and Schubert's "Der Hirt auf dem Felsen," one of the most diffuse specimens of the genius of the great Viennese master. Inasmuch as it was written to show off a voice of exceptionally robust calibre, Miss Florence's choice cannot be pronounced very happy, her slender organ being occasionally overpowered by the full tones of the clarinet obligato, finely played by Mr. Clinton. The Overtures to "Paradise and the Peri" (Sterndale Bennett) and "Oberon" completed the programme.

MONDAY AND SATURDAY POPULAR CONCERTS.

OF the majority of the entertainments over which our present survey extends there is little to be said. For example, on Saturday, January 27—which is the first Concert of which record has now to be made—the concerted works were Brahms's Second Sextet in G (Op. 36) and Mendelssohn's movements from an unfinished Quartet. Mr. Leonard Borwick, in Beethoven's Sonata in A flat (Op. 81) and "Les Adieux," and Mr. Piatti, in Max Bruch's "Kol Nidrei," were, as usual, admirable; Miss Kate Cove sang in pleasant fashion Handel's air "Lusinghe più care" and Mr. Henschel's "Spinning Wheel" song. Miss Cove has a well-trained soprano voice, not very powerful, but of agreeable quality.

On the first picture which Concerned last year's company the programme by the Mackenzie performance of Schumann's Borwick eloquent himself now as the German chamber and turn No. 2) to be the Sonnets by Dr. but poor ordinary gauged needful On the appeared repeated pianoforte concertos gave an Schubert and Miss in songs may be for violin Villiers Lady Hallé Song," and of each accomplished istics of I worthy of musician. warmth, Popular C There v when Dr. for the w Hungarian speedily J hoven's Q B flat (O Concerto displayed unsurpassa Davies w minor piec Bertha M On Satu her select Intermezzo is character Brahms's the pieces to a deter delightful popular, as played in s A minor (1853, and in E flat (Trio in C m ble light so vocalist. The Con dismissed. Quartet in for pianofor

On Monday, January 29, Lady Hallé introduced for the first time at these Concerts Dr. A. C. Mackenzie's picturesque and expressive "Highland Ballad" for violin, which was first performed by Mr. Hans Wessely at a Concert of the Westminster Orchestral Society in May last year. It was then generally recognised as a worthy companion to the Scottish composer's "Pibroch," and on the present occasion it was played with exquisite feeling by the Moravian violinist, and very warmly received, Dr. Mackenzie appearing to share in the applause. Another performance of uncommon excellence was that of the whole of Schumann's *Fantasiestücke* (Op. 12) by Mr. Leonard Borwick. These piquant sketches could not be more eloquently interpreted, and Mr. Borwick again proved himself one of the best exponents of Schumann's music now available. Brahms's Quintet in G (Op. 111), one of the German composer's ripest and most characteristic chamber works, opened the Concert, and Beethoven's early and tuneful Sonata in A for pianoforte and violin (Op. 12, No. 2) brought it to a conclusion. One more item remains to be mentioned; this was a series of three Shakespearean Sonnets (Nos. 18, 29, and 99), set to music for baritone voice by Dr. A. C. Mackenzie. These are not only musically but poetically conceived lyrics, and so far removed from ordinary ballads that their merit could not be accurately gauged on a first hearing. They were sung with all needful expression by Mr. Arthur Oswald.

On the following Saturday Lady Hallé made her last appearance this season, and Brahms's Quintet in G was repeated, Chopin's Introduction and Polonaise in C for pianoforte and violoncello (Op. 3) being the only other concerted piece in the programme. Mr. Leonard Borwick gave an extremely thoughtful and intelligent rendering of Schubert's lengthy but very beautiful Sonata in B flat, and Miss Florence Christie made a favourable impression in songs by Giordani and Massenet. Interest, however, may be said to have centred in the four new Irish pieces for violin, with pianoforte accompaniment, by Professor Villiers Stanford, which were exquisitely rendered by Lady Hallé. Their titles, "A Lament," "Jig," "Hush Song," and "Reel," sufficiently indicate the character of each piece; and it may be added that while the accomplished composer has not neglected the characteristics of Irish music, he has been careful to make his efforts worthy of consideration from the standpoint of a high-class musician. The Irish pieces were received with much warmth, and should be presented again at one of the Popular Concerts when opportunity offers.

There was not a very large attendance on the 5th ult., when Dr. Joachim made his first appearance this season, for the weather was repellent; but the highly esteemed Hungarian violinist had an enthusiastic welcome, and speedily justified it by his magnificent playing in Beethoven's Quartet in F (Op. 59, No. 1), Haydn's Quartet in B flat (Op. 64, No. 5), and the *Adagio* from Spohr's Concerto in E minor (No. 7). In all of these Dr. Joachim displayed the same magnificent tone, vigorous bowing, and unsurpassable artistic feeling as of yore. Miss Fanny Davies was eminently successful in two of Beethoven's minor pieces, and the same remark will apply to Madame Bertha Moore as the vocalist.

On Saturday, the 10th ult., Miss Eibenschütz repeated her selection from Brahms's new pieces, and added the Intermezzo in E flat minor from Op. 118. This sketch is characterised by tragic expressiveness, and among Brahms's smaller efforts is not surpassed. The whole of the pieces were again beautifully played, and in response to a determined encore Miss Eibenschütz repeated the delightful Intermezzo in C, which will assuredly become popular, as it is but moderately difficult. Dr. Joachim played in superb fashion Schumann's elaborate Fantasia in A minor (Op. 131), which was written expressly for him in 1853, and the concerted works were Beethoven's Quartet in E flat (Op. 74) and the same master's early Pianoforte Trio in C minor (Op. 1, No. 3). Miss Alice Esty, an agreeable light soprano, gave a fair amount of satisfaction as the vocalist.

The Concert of Monday, 12th ult., may be briefly dismissed. The concerted works were Mendelssohn's Quartet in D (Op. 44, No. 1) and Mozart's Sonata in F for pianoforte and violin. Mr. Leonard Borwick repeated

his artistic performance of Schumann's *Fantasiestücke* (Op. 12) and Dr. Joachim gave his splendid interpretation of Bach's Chaconne. Great praise is also due to Mr. David Bispham, who rendered vocal pieces by Marcello and Loewe with more than ordinary intelligence.

Heavy rain notwithstanding, there was scarcely a vacant seat on Saturday, the 17th ult., although there was nothing in the programme to call for more than passing mention. Mozart's ninth and last Quintet for strings in E flat, Dvorák's picturesque and original Pianoforte Trio in F minor (Op. 65), and Brahms's vigorous and concise Sonata in A for pianoforte and violin (Op. 100) were the concerted works. The statement in the book, that until 1890 Dvorák was little more than a name in this country, "or, at best, a sign representing some unknown quantity," is a singular error, as the Bohemian master's principal works have been known and loved for considerably more than a decade, and he visited us and conducted his "Stabat Mater" at the Albert Hall as far back as March 13, 1884. Miss Fanny Davies played a Prelude and Fugue of Mendelssohn's in her best manner, and Mr. Santley, as a matter of course, gave perfect satisfaction as the vocalist.

The last Concert we can notice at present is that of Monday, 19th ult., which was one of the most interesting of the month, though the pieces marked first time were not works of magnitude. Three movements from a Suite in G for pianoforte by that composer of elegant *salon* music, Moszkowski (Op. 50), were played in spirited style by Miss Eibenschütz, and why the final *Presto alla Giga* should have been omitted it is difficult to understand, as all the movements are brief and light in texture. Other fragments were included—namely, the *Abend-Glocken* and Ballade from Dr. Joachim's set of three pieces for violin with pianoforte accompaniment (Op. 5). These movements are very effective, especially the first, and it is surprising they have not been heard before. Schumann's Quartet in A (Op. 41, No. 3) was placed at the head of the scheme, and Brahms's Trio for pianoforte, violin, and horn (Op. 40) brought it to a conclusion. The horn part in the last-named work was played on the violoncello by Signor Piatti, with the composer's sanction; but the statement in the programme book that Brahms has produced nothing since in the way of chamber music with wind instruments is surely misleading. His Clarinet Quintet and his Clarinet Trio (Op. 114 and 115) are little more than two years old, and the former has been performed so many times that it may already be regarded almost as a classic. The vocalist at this Concert, Miss Gwladys Wood, won deserved favour in songs by Handel and Schubert, and also in a quaint and piquant ditty, "Queen and Huntress," by Mr. W. S. Rockstro.

BERLIOZ'S "FAUST."

(FROM OUR SPECIAL CORRESPONDENT.)

THE Royal Carl Rosa Opera Company's production of this work in operatic form at Liverpool, on the 3rd ult., was an event of much interest, and attracted a large number of professors and amateurs from far as well as near. Nor were the general public unaffected. Crowds awaited the opening of the doors and struggled for places in the liveliest fashion, over 1,400 persons finding room somehow in the gallery. In fact, every part of the Court Theatre filled to the last seat. This excitement, it may be supposed, arose from the popularity of the music, and a natural desire to see with the eye pictures which before had been left to the imagination. Mr. T. H. Friend, who undertook the production, had called Mr. Robson, the scenic artist, to his aid, and between them they produced stage effects as complete and satisfactory as reasonable minds could have expected. The impossible was even attempted but, of course, not achieved. By no stage art could the "Ride to the Abyss" be adequately shown, and though the manager spent money liberally on mechanical horses, &c., he was bound to fail, and did fail. On the other hand, some of the scenes were a distinct success, among them that in which Sylphs dance around the sleeping *Faust*—a very charming display of landscape, colours, and forms—and that which represented *Margaret's* dream, showing through

the magically transparent walls of her chamber the doings of demons and citizens in the street without. In these cases, and others, there was much to praise and yet more to interest. It cannot be necessary to insist upon the fact that certain parts of the work gained little from the stage; but many more had their effect heightened by scenery and action. Of these, we may mention the revelry in Auerbach's Cellar, the love scene in *Margaret's* House, and *Faust's* final interview with his victim. In these dramatic interest prevailed, and the essential conditions of operatic effect were present. Altogether, the representation heightened the force of the work and was extremely well received. Several performances have since been given to crowded houses, so that there is good reason for hope of considerable profit to the Company, not only at Liverpool, but elsewhere.

Miss de Lussan played *Margaret*, Mr. McGuckin *Faust*, Mr. Alec Marsh *Mephistopheles*, and Mr. Pringle *Brander*, each artist being equal to a task upon which we need not dwell because of its perfect familiarity.

THURSDAY SUBSCRIPTION CONCERTS.

JOACHIM RAFF was the composer selected by Messrs. William Nicholl, Septimus Webbe, Otto Peiniger, and Hans Adolf Brousil for their third Subscription Concert of the season, given at Princes' Hall on the 1st ult. Of the five examples of the prolific musician, the most important was the Trio in G major for pianoforte, violin, and violoncello (Op. 112), which was received with respectful attention, though it failed to evoke enthusiasm. For this, however, Messrs. Webbe, Peiniger, and Brousil could not be blamed, inasmuch as they ably brought out all the principal features of the work. A more thankful task awaited Mr. Webbe, the pianist, with the "Giga con variazioni," from the Suite in D minor. Miss Minnie Robinson sang the "Ave Maria" with the requisite fervour, and Mr. Nicholl once more proved a finished and thoughtful artist in "David Riccio's letztes Lied" and "Ständchen." These vocalists also distinguished themselves in the second part—the lady by the taste displayed in three songs from "A Posy of Proverbs," by Miss Beatrice Parkyns, and Mr. Nicholl by his extremely expressive delivery of Mr. Charles Macpherson's "To Mary" and "The Fisher," and of Shield's familiar air "The Thorn." For violoncello solos Mr. Brousil gave in excellent style a Romance by Svendsen and a Scherzo by Klengel, whilst Mr. Peiniger, the violinist, chose the "Rondo capriccioso" of Saint-Saëns.

MR. RICHARD GOMPERTZ'S CONCERTS.

THE Concerts given by this admirable violinist at Princes' Hall, on January 30 and the 13th ult., were of such excellence that larger audiences might reasonably have been looked for. There was no lack of appreciation, however, in those who came, and who would, indeed, have shown themselves hard to please had they been indifferent to the feast of good things set before them. On the first occasion the "standard" works included such masterpieces as Schubert's Quartet in G (Op. 161) and Beethoven's posthumous Quartet in F (Op. 135). The novelties consisted of a melodious and richly-harmonised Adagio for violin and orchestra (or pianoforte), by Mr. Emanuel Moór, and two fine songs by Mr. Algernon Ashton. The former, capitally played by Mr. Gompertz and the composer, won them two recalls; and the latter being sung by Miss Fillunger naturally lost nothing by their interpretation. The popular vocalist was also heard in two songs by Brahms and had some difficulty in escaping an encore. At the second Concert, Professor Villiers Stanford's String Quartet in A minor (Op. 45) was brought to a first hearing in Central London. It is a genial, powerful, and original work, full of melody, and displaying in ample measure the ripe musicianship and command of resource which distinguish the efforts of this composer. Its complexity, however, is such that no safe judgment can be formed, after only one hearing, of the rank it should occupy among contemporary productions, or indeed even among those of its composer. As to its right to be heard again, and often, no doubt could exist in the minds of those who on this occasion first made

acquaintance with its many beauties. The remaining instrumental pieces were Brahms's Sonata for violin and pianoforte (Op. 78)—in which Mr. Gompertz was most worthily associated with Madame Alma Haas—and Beethoven's celebrated C sharp minor (posthumous) Quartet. Mr. Shakespeare, who was his own accompanist, sang songs by Mendelssohn and Rubinstein, and also brought forward a charming setting, by A. Somervell, of "Tears, idle tears."

ROYAL COLLEGE OF MUSIC.

BRAHMS'S Trio for pianoforte, violin, and waldhorn (Op. 40) opened the Students' Concert of the 1st ult., and was performed by Miss Gwendolyn Toms, Miss Ruth Howell, and Mr. Joseph Smith with evident appreciation of its romantic beauty. A special word of praise is due to the gentleman for his artistic rendering of the lovely horn part. A wild, brilliant, and noisy Fantasia, by Hiller, on Weber's famous song "Lützow's wilde Jagd," for two pianofortes, was played by two very young pupils—the sisters Rosina and Bice Casaroli—with remarkable accuracy and vigour; and Mozart's String Quartet in G, excellently led by Miss Otie Chew (with whom Messrs. Charles Jacoby and Ernest Tomlinson and Miss Emma Smith were associated), was the remaining concerted piece. Miss Grace Hobson displayed a sympathetic voice and style in a sentimental song *à la* Abt, by Wilhelm Popp, and Sir Arthur Sullivan's duet "The Sisters" (O divinair Air) was expressively sung by Misses Ena Bedford and Louisa Lunn.

At the second Concert, on the 8th ult., the principal feature was an exceptionally meritorious performance, by Misses Marie Motto and Ruth Howell, of Bach's Double Concerto for two violins in D minor. Miss Jessie Grimson, Messrs. Charles Jacoby, William Ackroyd, and Paul Ludwig gave a note-perfect but unappreciative rendering of Brahms's splendid String Quartet in A minor. Misses Katharine Sims and Alice Eleison played Mendelssohn's Pianoforte and Violoncello Sonata in D (Op. 58), and Miss Dora Barrington, a light soprano, and Mr. Herbert Hilton, a sonorous bass, were heard in songs by Handel and Gounod respectively.

ROYAL ACADEMY OF MUSIC.

UNDER the direction of Dr. A. C. Mackenzie, a Concert was given at the Imperial Institute on the 7th ult. The executants were Messrs. Emile Sauret, Oscar Beringer, and E. de Munck. Dr. Mackenzie's beautiful "Pibroch" was admirably played by Mr. Sauret, and two delightful songs from the same pen were sung by Mr. Iver McKay and accompanied by their composer. Other songs were contributed by Miss Medora Henson. The instrumentalists gave a fine performance of Rubinstein's Trio in B flat, and Messrs. Beringer and De Munck played solos. Mr. Battison Haynes was an admirable accompanist.

Several of the pupils appeared on the 21st ult., at the Imperial Institute. Amongst the most successful may be mentioned Miss Edith Hands, who gave an expressive rendering of Lassen's "As once in May"; Miss Llewella Davies, who played Chopin's familiar Polonaise in A flat (Op. 53); and Mr. Aldo Antonietti, a young violinist of remarkable promise. Other soloists who met with much favour from a large audience were Mr. Reginald Brophy and Mr. Percy Egerton. The female choir sang some interesting part-songs with admirable precision, and an orchestra of strings, under the conductorship of Mr. Emile Sauret, played with excellent effect Fuchs's charming Serenade in D. Dr. A. C. Mackenzie conducted.

MR. DOLMETSCH'S RECITALS.

MR. DOLMETSCH began his proposed series of Recitals at his house at Dulwich on January 30, when the music performed was selected entirely from English composers of the sixteenth century. Amongst these, Henry VIII. occupied a conspicuous place. Mr. Dolmetsch, whose explanatory and eulogistic remarks considerably contribute to the interest of these meetings, evidently looks upon the matrimonial king as a very ill-used composer. But this is not to continue. His majesty's compositions are to be

published, edited, explained, and illustrated respectively by Messrs. Dolmetsch, Hollis, and Burne Jones. Some little pecuniary difficulty at present bars the way—perhaps also there may arise a further “little difficulty” of deciding “the precise locality” where Henry VIII. begins and his music-master leaves off. Certainly the decided merit and advanced style of the vocal and instrumental pieces performed on this occasion will provoke the controversial instincts of antiquarians. An especially attractive performance was that given by Mr. J. A. Fuller Maitland, who most effectively played on a fine specimen of the ancient virginal two pieces by Byrde and one by Thomas Morley, from the remarkable collection commonly known as “Queen Elizabeth’s Virginal Book,” which, in spite of the present antiquarian zeal, has never yet been printed.

At the second Concert, on the 13th ult., the programme consisted of a most interesting selection from the writings of William and Henry Lawes, who lived in the seventeenth century. The excerpts by the last-named composer included five songs from Milton’s “Mask of Comus”; a curiously languishing setting of the words now so intimately associated with Hutton’s song “To Anthea”; a quaint ditty, “I am confirm’d a woman can love this, or that, or any man”; and a bacchanal for two voices, suggestive of the style of Purcell. The talents of William Lawes were well shown in a Suite for four violis and harpsichord, consisting of a Pavan, Almaine and Ayre. Mr. Dolmetsch and his pupils evince considerable command over their respective bygone instruments, but the music would acquire greater charm if more variety and warmth of expression were infused into the renderings.

MR. CUMMINGS ON “ENGLISH MUSIC.”

MR. W. H. CUMMINGS concluded his instructive remarks on “The English Schools of Musical Composition,” at the Royal Institution, on the 3rd ult., the two last lectures being chiefly devoted to the English composers of madrigals and the works of Purcell and Handel. With regard to madrigals the lecturer had comparatively an easy task to show that although they were not indigenous to England, English writers speedily excelled in this form of composition. In speaking of Jacques Clement, better known to his contemporaries as “Clemens non Papa,” to distinguish him from the Pope of the same name, amusing reference was made to a modern annotator, who explained that “non papa” implied “Clemens, junior, and not the father.” Another story was told concerning Gibbons’s madrigal “The silver swan,” which appeared in a French collection of professedly ancient music as a vocal solo, entitled “The captive Crusader,” the pianoforte accompaniment being supplied by the other voice parts, and that portion of the music which originally illustrated the words “More geese than swans now live, more fools than wise,” being supplied by “Delivrez moi Seigneur,” a proceeding that would seem to indicate the truth of the original words of Gibbons’s madrigal. Interesting allusion was also made to Richard Edwardes, a law student, a MS. collection of whose madrigals, which there was evidence to show had once belonged to Henry VIII. and afterwards to Queen Elizabeth, had been purchased by Mr. Cummings for £82, and subsequently sold for the same sum to the authorities of the British Museum. Other English composers mentioned were: William Byrde, Thomas Morley, Orlando Gibbons, John Wilbye, Webbe, Walmisley, and Thomas Linley, a most interesting series of examples from whose writings were beautifully sung by pupils of the Royal Normal College.

The concluding Lecture was opened by a brief reference to violis and their ultimate replacement by the violin, concerning which the lecturer quoted the following lines written by a wit of that day:—

A squeaking engine he applied
Unto his neck on North-east side,
Just where the hangman does dispose,
To special friends, the knot of noose.

Could this wit have seen some of our present fair violinists, doubtless he would have written very differently. The lines, however, support the lecturer’s suggestion that the viol was held lower down than the violin of to-day. Much

interest naturally pertained to Mr. Cummings’s remarks on Purcell. An emphatic denial was given to the popularly known music to Macbeth having been written by Matthew Locke. “I have in my possession,” said the lecturer, “the score in Purcell’s own boyish hand. Locke did write music to ‘Macbeth,’ but it is quite different to that which is commonly ascribed to him.” The remarkable fact that Purcell should, in “Dido and Æneas,” have written without a model an opera so far in advance of his age was of course dwelt upon, and interesting comparisons made between some of Purcell’s harmonic progressions and those of Wagner. This led to the remark that some of Purcell’s progressions were so bold that the effect on the untuned instruments of his day must have been anything but agreeable; and to the suggestion that the extra notes for G sharp and A flat, C sharp and D flat, which formerly existed in the Temple organ, had probably originated with Purcell, who was chosen to show off the capabilities of the instrument. Dr. Arne was described as one who, had his moral character been as great as his genius, might have done great things for English music, and Handel as one who had assimilated all that was best in the old English school of music, and might therefore be claimed as British in genius.

The illustrations at this Lecture, in addition to a series of vocal excerpts from “Dido and Æneas,” and a rarely-heard anthem, “When the ear heard him,” written by Handel for the funeral of Queen Caroline, sung by the same vocalists as at the preceding Lecture, comprised a Sonata for strings and pianoforte in B minor, from the second set by Henry Purcell, admirably played by Messrs. G. Walenn, Vionée, Parker, and Norman Cummings.

MR. GRAVES ON “OLD IRISH SONG.”

“It is the largest audience we have had since Professor Dewar’s lecture on liquid air,” said Sir Frederick Bramwell to Mr. A. P. Graves, at the conclusion of the latter’s discourse on Old Irish Song, at the Royal Institution, on January 26—a suggestive remark, and one that would seem to indicate that ancient Irish music is as attractive as it is a fertile subject upon which to speak. But be this as it may, Mr. Graves ensured the former quality by engaging Miss Liza Lehmann and Miss Marie Brema to sing an interesting series of examples, and it was evident from the lecturer’s reproachful glances at the clock that he could have continued speaking for a considerable period after the sternly enforced “one hour.” Mr. Graves began by giving an interesting sketch of the training, duties, and privileges of the ancient bards; how they had to master the intricacies of the most complicated laws of verse ever invented, and how they had to satisfy the moral requirements of “purity of hand bright without wounding, purity of mouth without poisonous satire, purity of learning without reproach, purity as a husband in wedlock.” This high standard, however, defeated its own object, for it resulted in the creation of numerous grades of minor poets, who multiplied to such an extent and became so importunate as to ultimately cause the downfall of the entire order. One of the most interesting portions of the Lecture was that concerning an ancient folk-tale, which related how the harp of a celebrated bard having been captured by the enemy, the pursuers, “Lugh, the Danan king, and Daghdha, the great chief and druid,” found it hanging upon the wall of the enemies’ banqueting-hall, whereupon the Daghdha said: “Come, my harp, give attention to thy musical modes, the modes of spring, summer, and winter.” Upon which, the story says, “the harp came forth from the wall and killed nine persons in its passage; and it came to the Daghdha, and he played for them the three musical feats which give distinction to the harper—viz., the Suantree, which from its deep murmuring caused sleep; the Gentree, which from its merriment caused laughter; and the Goltree, which from its melting plaintiveness caused crying.” This legend is, as the lecturer remarked, of three-fold interest, for it confirms the popular belief in the introduction of music into Ireland by the Danan, a mysterious race, apparently with Greek affinities, whom tradition asserts, after conquering and civilizing the country, disappeared into fairyland; it contains the first reference in Irish

literature to the harp or cruit; and it describes three styles of music, characteristic examples of which are respectively found in the "hush songs," "jigs," and "lamentations" of to-day. Of course Mr. Graves had much to say concerning the famous Irish lyricist O'Carolan, born in 1670, the Belfast meetings of harpers in 1792, and the enthusiastic labours of Mr. Bunting. Mr. Graves also quoted from the observations of Mr. Cowley who, while professionally engaged in Dublin, remarked that the ancient Irish harps, which had commonly thirty strings, were tuned in the key of G, and that the most ancient Irish airs were in the ordinary major scale and were played in G. For the sake of variety, however, the harpers sometimes played tunes in A, but without altering the tuning. This procedure formed a minor scale of singular character, often erroneously supposed to be older than the major. The scales of D and E were also used in a similar manner. Another significant remark was the similarity, which the lecturer said existed between early Norse and Irish airs, and which had been pointed out to him by the Swedish harpist, Sjöden. Which country annexed them from the other Mr. Graves, however, did not venture to opine. With regard to other countries Mr. Graves was less diffident, even "Sumer is icumen in" and "Robin Adair" being claimed to be of Irish origin.

MUSICAL ASSOCIATION.

By far the largest meeting this season of the Musical Association assembled on the 13th ult., when Captain C. R. Day read a paper on "Indian National Music." With a comprehensiveness born of thorough mastery of his subject, the lecturer commented upon the incalculable antiquity of Indian music, the development of its seventy-two varieties of scales and thirty-five kinds of *tempo*, and explained the elaborate system which rules the formation of its melodies and dictates the form of its songs and instrumental pieces. Those, however, who would dispel their ignorance on these particulars must be referred to Captain Day's book on "The Music of Southern India," reviewed in THE MUSICAL TIMES for December, 1891, for they are far too many to be mentioned here with the fulness which their interest and importance demand. One point, owing to its remarkable suggestiveness, may be mentioned—viz., in the oldest music, the sacred chants of the Sâma-Veda, the scales, as divided into eight notes, are counted downwards from the fourth of the scale, whereas the secular scales are counted upwards from the key-note. Thus, in the sacred scales the key-note occupies a position the fifth above and a fourth below the extreme limits of the scale, a curious kind of topsy-turvydom of what are commonly known as the Gregorian plagal scales, in which the key-note is the fourth above the lowest note of the scale. A curious analogy to ancient plainsong was also suggested by the value of the notes in the Vedic chants, which are continuous, being entirely dependent upon the words to which they are allied. But even of greater interest than the lecturer's instructive remarks were the examples of the scales, exercises used in teaching, and instrumental pieces played upon the Vina, the national instrument, by Mr. Alaudin Maulabuksh Pathan, son of Professor Maulabuksh, chief musician to H.H. the Gaekwar of Baroda. It is not too much to say that this gentleman's masterly playing was a revelation to the majority of those present. There are many reasons why Indian music should appear to the European ear chaotic and incoherent. It employs gradations of tone to which we are unaccustomed, it is built upon scales the majority of which are unknown to us, it commonly makes use of strangely mixed rhythms, we are in total ignorance of the *ragas* or thematic types by which every emotion is specifically represented, and, finally, the music finds in us no associative recollections to which it can appeal. On the occasion in question ignorance in these important particulars was partially dispelled by the scales being played, and the rhythms and form in which the pieces were composed being described previous to their performance. When it is said that some of the rhythms were counted 1 2 3, 1 2, 1 2, &c.; others being 1 2 3, 1 2 3 4, &c.; and 1 2 3 4, 1, 1 2, &c., with the strong beat on the first of each group, some idea may be gained how full

the explanations proved to be the comprehension of the music. This, when thus listened to, proved remarkably expressive, each piece possessing a distinct character, sometimes singularly plaintive, at others passionate or vigorous, the rhythms frequently imparting an indescribable lilt and graceful charm. The extraordinary delicacy and expressive power of the ornamental turns and graces employed, acquired increasing significance as the ear became accustomed to distinguish their apparently endless variety and subtle tonal gradations. Briefly, the longer one listened the more one became impressed with the beauty of this music and convinced that it was ignorance and unfamiliarity that alone prevented its appreciation. When it is recollected how great an influence Slavonic music is now exercising, and it is also remembered how much of its distinctiveness is traceable to the characteristics of Eastern races, the subject of Indian music attains an importance that modern composers would do well to realise. In ancient lore are often found the seeds of life.

DR. PARRY'S "JUDITH" AT PLYMOUTH.

THE performance of Dr. Hubert Parry's fine Oratorio "Judith," in the Guildhall, on January 31, gave especial opportunities for the display of the exceptional abilities of Mr. H. Moreton's choir. Some of the finest music of the work being found in the choral numbers, their adequate rendering is of great importance, and consequently no little of the success the work achieved on this occasion may be attributed to the intelligent and earnest endeavours of the choral force. Miss Lucille Hill, although suffering from an indisposition which obliged her withdrawal during the closing numbers of the work, gave most effective expression to "Thou Queen of Israel" and "The Lord is long-suffering." Dr. Parry has written some of his best melodies for the contralto, and Miss Hilda Wilson's rendering of them was one of the most enjoyable parts of the performance. Mr. Edward Houghton being unable to appear, his place was taken by Mr. J. Gawthrop, who fully justified the confidence thus placed in him. Good service was also rendered by Mr. David Hughes and Masters Searle and White. The accompaniments were effectively played by an admirable orchestra, in which Messrs. J. Pardew and J. W. Wingate were the principal violinists. A miscellaneous second part included the three Dances by E. German from the music incidental to "Henry VIII." and songs contributed by the above-named soloists.

"THE DREAM OF JUBAL" AT GRAVESEND.

THE second Subscription Concert of the Gravesend and Milton Choral Association was given at the New Public Hall, Gravesend, on January 30, Mackenzie's "Dream of Jubal" being very successfully performed under the direction of the composer, the orchestra and chorus numbering together 150. The vocalists engaged were Mrs. Hutchinson and Mr. Iver McKay, who sang the solo music with great taste and refinement, while in the concerted music they were joined by Miss Rose Dafforne and Mr. Charles W. Clements, two promising pupils of the Royal Academy of Music. Mr. Charles Fry, the original exponent of the part, was engaged to recite Mr. Joseph Bennett's beautiful verses. He discharged his difficult task to the complete satisfaction of the crowded audience, drawing forth continued expressions of approval. The members of the chorus sang with spirit and precision, the magnificent "Gloria in Excelsis" and the grand *Finale*, "Oh! music voice inspired," in which all the singers engaged seemed impelled to put forth their utmost power, being specially well rendered. At the conclusion of the performance the principal artists and composer were enthusiastically recalled. Before leaving, Dr. Mackenzie complimented Mr. Charles R. Green, the Conductor of the Association, upon the efficient manner in which the chorus had been prepared, and expressed great satisfaction with the performance of the work. The second part of the programme was of a miscellaneous character, under the direction of Mr. Charles R. Green, vocal pieces being admirably rendered by the soloists and several interesting instrumental selections by the orchestra.

MR. WADDINGTON'S "JOHN GILPIN" IN LEICESTER.

MORE than usual interest was attached to the second Concert of the Philharmonic Society, which took place in the Temperance Hall, on the 6th ult., the programme including the first performance in Leicester of Mascagni's "Cavalleria Rusticana"; and the production of a new setting of Cowper's "John Gilpin," in the form of a choral ballad, by Mr. Sydney P. Waddington, a pupil of the Royal College of Music and Mendelssohn scholar. There is little need to dwell upon the first-named work beyond saying that its characters were effectively impersonated by Madame Elène Eaton as *Santuzza*, Miss Grace Damian as *Lucia* and *Lola*, Mr. Edward Lloyd as *Turridu*, and Mr. Eugène Oudin as *Alfo*; and that the chorus and orchestral parts were dramatically rendered by about 300 executants, under the direction of Mr. H. B. Ellis. Mr. Waddington's Ballad realised the hopes which his promising career had given rise to in his townsmen. The humorous spirit of the text is happily echoed in the music, which, throughout, is unpretentious, melodious, and direct in expression. The orchestral scoring gives frequent proof of how well the composer has profited by the course of training he has undergone, and, as a whole, the work is full of promise of yet better things to come from the same pen. It was admirably rendered, and the composer, who conducted, was enthusiastically recalled to the platform at the close. Previous to the performance Mr. Waddington was presented with a handsome gold-mounted ivory *bâton* by Mr. J. Herbert Marshall, musical director of the Society. The Concert concluded with a miscellaneous selection in which the principal soloists took part.

MR. F. CUNNINGHAM WOODS' "TEMPEST" MUSIC.

MR. WOODS' new music to "The Tempest" was introduced at the performance of Shakespeare's play given by the Oxford University Dramatic Society, on January 31. It was a difficult task to follow Sir Arthur Sullivan, but as the orchestra for which room can be found in the New Theatre is not nearly large enough to execute Sullivan's music, it had to be attempted. The music composed by Mr. Woods consists, so far as main features are concerned, of an Overture and four *Entr'actes*, and the score is laid out for strings, single wood-wind, and one horn. It may be said at once that the composer achieved wonders with these limited resources. Indeed, the orchestration was so skilful that the deficiencies in the composition of the band almost escaped notice. The Overture is a spirited piece in regular form, but two of the *Entr'actes* are dances, one of which, the Banquet Dance, was particularly successful. The effect of the music, as a whole, was admirable: "graceful music, cleverly scored," was the general impression that it left, and the composer certainly achieved a distinct success. With judicious reticence the music of Purcell, Arne, and Linley was used for the songs, which were creditably sung by Miss Bruckshaw as *Ariel*.

OBITUARY.

MR. W. M. MILLER, Superintendent of Music to the Glasgow School Board, Inspector of Psalmody for the Church of Scotland, and for many years Conductor of the Glasgow Tonic Sol-fa Choral Society, who passed away on the 3rd ult., in his sixty-second year, may be said to have been the pioneer in Glasgow of the Glover-Curwen system. His pupils could be numbered by thousands, and as a teacher in Protestant as well as in Roman Catholic church choirs, and in the Synagogue itself, his enthusiasm in the cause of the musical art was something contagious. To Mr. Miller belongs the credit of reviving several of Handel's lesser-known oratorios; amongst others, "Athaliah" and "Hercules," and if those archaic works did not make an impression of great import, they invariably attracted the musical student to the City Hall. Mr. Miller will be missed in Glasgow musical and artistic circles. He was a kindly-hearted genial man—entirely self-made, let it be recorded with pride—and a staunch friend whom any one might have been proud to know.

WE regret to have to announce the following deaths:—Professor L. LEWANDOWSKI, for many years director of the choir in the Berlin Synagogue, and, as such, an authority on old Jewish music; on the 4th ult., at Berlin, aged seventy-five.

Professor THEODOR BILLROTH, the famous Vienna surgeon and anatomist, a very accomplished musical amateur and intimate friend of Brahms, who dedicated two of his finest String Quartets (Op. 51) to him. Billroth was writing a book on music at the time of his death, which took place on the 6th ult., at Abbazia. He was sixty-four.

NICOLÒ MASSA, highly esteemed Italian composer of operas, "Il Conte di Chatillon," "Salammbô," "Onesta," "Taide," &c. He died at Genoa, on January 24, aged forty.

JEAN YASTREBOW, Russian Consul, author of some valuable books on the literature and popular songs of the Serbians and Turks, and similar works. He died at Slavonica, aged fifty-four.

ANTOINE DABIN, composer and distinguished organist, at Liège, on January 31.

ANTOINE JOSEPH ADOLPHE SAX, the well-known manufacturer and inventor of wind instruments, amongst which the saxophone has become the most popular. He introduced numerous improvements in various instruments, such as the bass clarinet and bassoon, and generally did very great service to military music, especially in France. He died in Paris, aged eighty.

FRANCESCO CIAFFEI, formerly a tenor singer who enjoyed a considerable reputation, and whose career was a brilliant one. In 1851 he was in London, and afterwards for twenty-two years at Warsaw, where he became Professor of Singing at the Conservatoire and Director of the Italian Opera. He died at Florence, aged seventy-nine.

ANGELO MEDORI, composer of an opera, "Galiani," and a quantity of sacred music. He died, aged fifty-four, at Viterbe, where he was master of the choir at the Cathedral.

GUILLAUME LEKEU, violinist and composer of great promise, whose death, at Angers, at the early age of twenty-four, is deplored as a distinct loss to the young Belgian school. Amongst his works are a Violin Sonata (played by Mr. Ysaÿe) and a "Suite d'orchestre sur des thèmes Angevins."

CARL PIELKE, formerly an excellent lyric tenor with a beautiful voice; at Jena, on January 15, aged seventy-seven.

BARONESS GOETHALS, *née* ENGLER, an accomplished amateur, in whose house in Brussels most of the first artists of the second half of the century, such as Liszt, Rubinstein, De Beriot, Clara Schumann, &c., were frequent guests. She died at Brussels, on January 4.

ERNST KOCH, formerly Court opera-singer, afterwards teacher of singing at Stuttgart; on January 18, aged seventy-four.

XAVIER CARLIER, pianist and composer of promise. He leaves an unfinished symphonic legend, "Humanitas victrix," behind. He died at St. Petersburg, aged thirty-two.

ERNESTO CAMILLO SIVORI, the famous violin virtuoso, at Genoa, aged seventy-nine. He was prematurely born the day after his mother had heard Paganini for the first time. He became the favourite, if not the only pupil of that master, who composed six Violin Sonatas for him. At the age of twelve Sivori played in Paris and London, and in the early forties toured through Europe. He was the first to play Mendelssohn's Concerto in England, having introduced it at the London Philharmonic Society's Concert of June 27, 1846. After this he went to America, where he stayed till 1850; he appeared in London for the last time in 1864. His technique is said to have been phenomenal, second only to his teacher's, but his tone was less remarkable. Sivori composed several works for his instrument—concertos, fantasias, &c.—but they are of no value as music.

MADAME LAURA SCHIRMER-MAPLESON, the well-known American *prima donna*. At the age of six she sang in public with such success that she was considered a prodigy of much promise. She studied in Europe, and toured for a number of years through Italy, Germany, Russia, and Turkey. Two years ago she was married to the *impresario* Col. Henry Mapleson. She died at New York.

By the death of AYNLEY COOK, a link is severed which connected the past with the present of English opera. Born in 1836, he made the theatre his home at an early age, and thus participated for nearly half-a-century in the life of the lyric drama. His *répertoire* was said to consist of not far short of 100 operas, and his ability was of the most versatile order. After an illness of only a fortnight's duration he expired at his rooms in Canning Street, Liverpool, on the 15th ult. His final appearance on the stage had taken place on the 2nd ult., and a week or so previously he had fulfilled his last Concert engagement on the platform of St. George's Hall, at one of the meetings of the Liverpool Sunday Society. His Requiem was sung at Leet Street Catholic Church, and he was buried at Anfield Cemetery on the 20th ult.

Mr. JOHN KIRK, a well-known and accomplished organist and musician, resident at Sheffield, passed to his rest on the 5th ult., much to the regret of a large number of friends. He was only forty-eight years of age, and had been for twenty-seven years organist of St. Marie's Roman Catholic Church.

Mr. W. J. BURVILLE, music teacher and assistant-vicar choral at Hereford Cathedral, to which he was attached for forty-two years. He was born at Canterbury, and was a chorister in the Cathedral at the same time as the late Sir George Elvey and Dr. Longhurst. For twenty years he was music-master at Hereford Cathedral School. He died at Hereford, on the 9th ult., aged sixty-eight.

The sudden death of Dr. H. W. DULCKEN, on the 4th ult., will long be deplored by a large circle of friends to whom he was greatly endeared by his extreme amiability. Dr. Dulcken was the son of the famous pianist and friend of Mendelssohn, Madame Dulcken, of whom Queen Victoria took lessons. He was an accomplished linguist and historian, and his memory was phenomenal. Among the many literary works of which he was author or editor, may be named "The book of German Songs from the sixteenth to the nineteenth century." He occasionally contributed to THE MUSICAL TIMES, and translated the libretti of several musical works.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

ON January 26 the Philharmonic Society gave its third Subscription Concert of the season in the Ulster Hall, when the usual large and fashionable audience crowded the building. The artists engaged were Mrs. Hutchinson, Mr. Philip Newbury, and Mr. Eugène Oudin; with Mr. Maurice Sons, solo violinist, and Mr. Esposito, solo pianist. The programme was miscellaneous, the members of the Society simply giving two anthems—the first, Mendelssohn's "My God, my God," and the other, Berlioz's Easter anthem, "Christ is risen," both of which were sung with excellent taste under the *bâton* of Mr. F. Koeller. Mr. Louis Werner displayed good taste in his pianoforte accompaniments.

On the 12th ult. Mr. H. B. Phillips, of Londonderry, gave a miscellaneous Concert in the Ulster Hall, which was poorly attended, notwithstanding a rather formidable list of artists—namely, Madame Alice Gomez, Mdle. Rosina Isidor, Miss Carrie Curnow, Mr. Philip Newbury, Professor Max Pauer, Mr. Ronchini, Mr. C. Phillips, and Miss Kathleen Hamilton; Mr. Watkis acting as Conductor.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE most important musical event of the past month was the Concert given by the Festival Choral Society, on the 8th ult., at which Max Bruch's cantata "The Lay of the Bell" was produced, with Professor Stanford's choral setting of Tennyson's stirring poem "The Revenge." The former work was first heard here at our Festival of 1879, and has been repeated once or twice since by this Society. It is a work of the serious, noble order, massive in much of its choral writing, and masterly in its technical qualities throughout. Miss Marie Fillunger acquitted herself finely of the rather trying soprano part; as on a former occasion, her vocal style was much admired. Miss Brema, Mr. E.

Branscombe, and Mr. Watkin Mills discharged the other solo parts. Despite the excellent attractions offered this season by this Society, the attendance at these Concerts seems to have fallen off somewhat. Is it that a gradual change in public taste has come about during the past few years; that works of the *big* order, works dependent upon grandiose effects of chorus and orchestra, no longer please as formerly? Has the "short story," in musical parallel, pushed out the three-volume novel?

Mr. Turner, of the Grand Theatre, is yet successfully holding the stage with English opera, despite the keen rivalry of pantomime at the two older houses, the Royal and the Prince of Wales'. (By the way, a new theatre has lately been opened at Aston—a very pretty building, but not laying much claim to notice, as yet, in other respects.) After playing the round of more or less popular operas, to certain of which we referred last month, Mr. Turner has distinguished his season by a very praiseworthy production of "The Flying Dutchman" (12th ult. and other nights). This opera was first performed in Birmingham by the Carl Rosa Company. It was our very first lesson, indeed, in Wagnerian music. It was repeated on successive visits of that company, and Mr. Ludwig, the *Vanderdecken* of the performances, again appeared in the same rôle on this occasion; and a most complete, artistic performance it was. Miss Chrystal Duncan made a very pleasing *Senta*; while Mr. Turner himself occupied the important, if in one respect small, part of the *Steersman* of the phantom bark. Altogether, we are indebted to the enterprising Mr. Turner for an interesting revival. Members of the company gave a Sacred Concert, on Sunday, the 11th ult., in aid of the poor children's Boot fund, at which an overflowing audience assembled, the programme of course being of the most popular kind.

The party of young performers entitling themselves the Birmingham String Quartet gave another of their Concerts, on the 13th ult., in the Institute Lecture Theatre. Mozart's Quartet (No. 5) in A and Dvorák's Quartet in E flat (Op. 51) were among the chief features. Miss Linda Morton, as solo pianist, in her rendering of Chopin's Ballade in G minor, made a good impression.

Another of Messrs. Harrison's Concerts—the musical events of our Birmingham society—has been given, at which Madame Nettie Carpenter (violin) and Miss Adeline de Lara (pianoforte) were the instrumental soloists.

Miss Fanny Davies gave her annual Concert on the 20th ult., at the Masonic Hall. She was supported by Dr. Joachim and Signor Piatti. Five numbers of Schumann's "Kreisleriana"—one of the most characteristic and *intime* of the composer's pianoforte works, but, strange to say, comparatively little heard—a Ballade and a Romanza of Brahms, and the Rondo in G of Beethoven constituted the pianist's share of the programme, as respects the solo pieces. With her coadjutors she also played in Schubert's Trio in B flat and in Mendelssohn's Trio in C minor. Dr. Joachim gave as his solo the Suite in E major (violin *solus*) of Bach; while Signor Piatti produced a Violoncello Sonata by Valentini.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE Jubilee of the Bristol Orpheus Glee Society, which was celebrated by a couple of Concerts at the Victoria Rooms in the first week of February, proved a great success. New compositions were secured for the event, and these, together with some of the choicest examples in the *répertoire* of the Society, constituted the programmes. The novelties were "Sing, who mingles with my lays," W. H. Cummings; "Love wakes and weeps" (tenor solo), Harper Kearton; and "Linger, twilight, linger," J. L. Roedel; while prizes for the best original compositions offered to the students of the Royal Academy of Music and the Royal College of Music were won by C. Macpherson with his setting of "There sits a bird," and by H. Walford Davies with his treatment of "The Sturdy Rock." These pieces, which were brought forward at the Concert on the 18th ult., were received by the audience with much favour. Mr. Roedel directed the performance of his work, and Dr. J. F. Bridge and Mr. C. Lee Williams conducted pieces from their

It was a lover and his lass.

March 1, 1894.

(T. MORLEY, 1600.*)

A MADRIGALIAN PART-SONG.

Words from SHAKESPEARE'S "As you like it."

Arranged by J. FREDERICK BRIDGE, Mus. D.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Briskly. *cres.*

SOPRANO.

1. It was a lov - er and his lass, With a hey, and a ho, and a
2. Be - tween the a - cres of the rye, With a hey, and a ho, and a

ALTO.

1. It was a lov - er... and his lass,
2. Be - tween the a - cres of the rye,

TENOR.

1. It was a lov - er and his lass, With a hey, and a
2. Be - tween the a - cres of the rye, With a hey, and a

BASS.

1. It was a lov - er... and his lass,
2. Be - tween the a - cres of the rye,

Briskly. *p* *cres.*

PIANO.

p *cres.*

ad lib.

f *p*

hey no - ni - no, with a hey . . . no - ni, no - ni - no,
hey no - ni - no, with a hey . . . no - ni, no - ni - no,

f *p*

With a hey, with a hey no - ni - no, with a
With a hey, with a hey no - ni - no, with a

f *p*

ho, and a hey, with a hey and a ho, and a hey no - ni - no, hey
ho, and a hey, with a hey and a ho, and a hey no - ni - no, hey

f *p*

With a hey, with a hey no - ni - no, hey
With a hey, with a hey no - ni - no, hey

* See "Songs from Shakespeare" (the earliest known settings), edited by J. F. Bridge. Messrs. Novello, Ewer & Co., 2s. 6d.

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cres.

That o'er the green corn-field did pass, } In the spring time, the spring time, in
 These pret-ty coun-try folks would lie, }

cres.

hey . . no - ni - no, That o'er the field did pass, } In the spring time, in spring,
 hey . . no - ni - no, These coun-try folks would lie, }

cres.

no ni - no, That o'er the field did pass, } In the spring time, in spring,
 no - ni - no, These coun-try folks would lie, }

cres.

no - ni, no - ni - no, That o'er the field did pass, } In the spring time, in spring,
 no - ni, no - ni - no, These coun-try folks would lie, }

cres. *f*

cres. *f*

spring time, the on - ly pret-ty ring time ; When birds do sing, hey ding-a-ding, ding, hey

f *p* *cres.* *f*

spring time, the on - ly pret-ty ring time ; When birds do sing, do sing, hey

f *p* *cres.* *f*

spring time, the on - ly pret-ty ring time ; When birds do sing, do sing, hey

f *p* *cres.* *f*

in spring time, the pret-ty ring time ; When birds do sing, hey ding-a-ding,

p *cres.* *f*

ding-a-ding, ding, hey ding-a-ding, ding; Sweet lov-ers love the spring, In spring time, *cres.*

ding, hey ding-a-ding, ding; Sweet lov-ers love the spring, In spring time, spring .. *cres.*

ding-a-ding, ding; Sweet lov-ers love the spring, In spring time, in spring *cres.*

ding, hey ding-a-ding; Sweet lov-ers love the spring, In spring *cres.*

in spring time, the on-ly pret-ty ring time, When birds do sing, hey *cres.*

time, in spring, the on-ly pret-ty ring time, When birds do sing, do *cres.*

time. in spring time, the on-ly pret-ty ring time, When birds do sing, do *cres.*

time, in spring time, the on-ly pret-ty ring time, When birds do *cres.*

ding-a-ding, ding, hey ding-a-ding, ding, hey ding-a-ding, ding; Sweet lov-ers love the spring. *rall.*

sing, hey ding, hey ding-a-ding, ding; Sweet lov-ers love the spring. *rall.*

sing, hey ding-a-ding, ding; Sweet lov-ers love the spring. *cres. rall.*

sing, hey ding-a-ding, ding, hey ding-a-ding; Sweet lov-ers love the spring. *rall.*

Briskly. *p* *cres.*

3. This ca - rol they be - gan that hour, With a hey, and a ho, and a
 4. And there - fore take the pre - sent time, With a hey, and a ho, and a

3. This ca - rol they be - gan that hour,
 4. And there - fore take the.. pre - sent time,

p *cres.*

3. This ca - rol they be - gan that hour, With a hey, and a
 4. And there - fore take the pre - sent time, With a hey, and a

p

3. This ca - rol they be - gan that hour,
 4. And there - fore take the.. pre - sent time,

Briskly. *p* *cres.*

f *p*

hey no - ni - no, with a hey . . . no - ni, no - ni - no,
 hey no - ni - no, with a hey . . . no - ni, no - ni - no,

f *p*

With a hey, with a hey. no - - ni - no, with a
 With a hey, with a hey, no - - ni - no, with a

f *p*

ho, and a hey, with a hey, and a ho, and a hey no - ni - no, hey
 ho, and a hey, with a hey, and a ho, and a hey no - ni - no, hey

f *p*

With a hey, with a hey, no - - ni - no, hey
 With a hey, with a hey, no - - ni - no, hey

f *p*

cres.

How that a life was but a flower, } In the spring time, the spring time, in
 For love is crown-ed with the prime, }

cres.

hey.. no - ni - no, A life was but a flower, } In the spring time, in spring,
 hey.. no - ni - no, Love's crown-ed with the prime, }

cres.

no - - ni - no, A life was but a flower, } In the spring time, in spring,
 no - - ni - no, Love's crown-ed with the prime, }

cres.

no - ni, no - ni - no, A life was but a flower, } In the spring time, in spring,
 no - ni, no - ni - no, Love's crown-ed with the prime, }

cres. *f*

p *cres.* *f*

spring time, The on - ly pret - ty ring time; When birds do sing, hey ding a - ding, ding, hey

f *p* *cres.* *f*

spring time, The on - ly pret - ty ring time; When birds do sing, do sing, hey

f *p* *cres.* *f*

spring time, The on - ly pret - ty ring time; When birds do sing, do sing, hey

f *p* *cres.* *f*

in spring time, the pret - ty ring time; When birds do sing, hey ding-a-ding,

p *cres.* *f*

ding-a-ding, ding, hey ding-a-ding, ding; Sweet lov - ers love the spring, In spring time, *cres.*

ding, hey ding-a-ding, ding; Sweet lov - ers love the spring, In spring time, spring .. *cres.*

ding-a-ding, ding; Sweet lov - ers love the spring, In spring time, in spring *cres.*

ding, hey ding - a-ding; Sweet lov - ers love the spring, In spring *p*

in spring time, the on - ly pret - ty ring time, When birds do sing, hey *cres.*

time, in spring, the on - ly pret - ty ring time, When birds do sing, do *cres.*

time, in spring time, the on - ly pret - ty ring time, When birds do sing, do *p*

time, in spring time, the on - ly pret - ty ring time, When birds do *p*

ding-a-ding, ding, hey ding-a-ding, ding, hey ding-a-ding, ding; Sweet lov - ers love the spring. *f* *rall.*

sing, hey ding, hey ding-a-ding, ding; Sweet lov - ers love the spring. *f* *rall.*

sing, hey ding-a-ding, ding; Sweet lov - ers love the spring. *cres.* *rall.*

sing, hey ding-a-ding, ding, hey ding - a-ding; Sweet lov - ers love the spring. *f* *rall.*

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 Air—"So shall the lute and harp awake" (Judas Maccabæus).
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 Air—"From mighty kings he took the spoil"
 Recit.—"To Heaven's Almighty King we kneel"
 Air—"O Liberty! thou choicest treasure"
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 Air—"Father of Heav'n" (Judas Maccabæus).
 Air—"Return, return, O God of Hosts" (Samson).
 Air—"Their land brought forth frogs" (Israel in Egypt).
 Air—"Thou shalt bring them in" (Israel in Egypt).
 Air—"O Lord, whose mercies" (Saul).
 Air—"Lord, to Thee each night and day" (Theodora).
 Recit.—"Great prophetess, my soul's on fire"
 Air—"In the battle fame pursuing"
 Recit.—"Twill be a painful separation"
 Air—"In gentle murmurs will I mourn"
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 Air—"But Thou didst not leave his soul in hell"
 Recit.—"He that dwelleth in Heaven"
 Air—"Thou shalt break them"
 Recit.—"Tis well, my friends"
 Air—"Call forth thy powers"
 Recit.—"Thanks to my brethren"
 Air—"How vain is man who boasts in fight"
 Recit.—"My arms! against this Gorgias will I go"
 Air—"Sound an alarm!"
 Recit.—"O loss of sight"
 Air—"Total eclipse"
 Recit.—"Deeper and deeper still"
 Air—"Waft her, angels"
 Air—"The enemy said" (Israel in Egypt).
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 Recit.—"Why do the nations so furiously rage together?"
 Recit.—"Behold, I tell you a mystery"
 Air—"The trumpet shall sound"
 Recit.—"I feel the Deity within"
 Air—"Arm, arm, ye brave"
 Recit.—"Be comforted"
 Air—"The Lord worketh wonders"
 Recit.—"The good we wish for"
 Air—"Thy glorious deeds inspir'd my tongue"
 Air—"Honour and arms" (Samson).
 Air—"How willing my paternal love" (Samson).
 Recit.—"It must be so"
 Air—"Pour forth no more unheeded prayers"
 Air—"Revenge, Timotheus cries" (Alexander's Feast).
 Recit.—"I'll hear no more"
 Air—"Pluck root and branch"

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pens inserted in the scheme, although not written expressly for the Jubilee. Mr. Harper Kearton was the soloist. In the singing the Society maintained its accustomed standard of excellence, except that for some apparently unaccountable reason the voices flattened considerably in each piece.

At the second Concert, on the 3rd ult., the Students' Prize Glees were repeated, but the programme was mostly made up of some of the finest examples of older English writers. Mr. Harper Kearton and Mr. Watkin Mills were the soloists. Better artistic results attended the performance, for the weather being more crisp there was not that air of languor and that flattening of the voices so apparent two days previously. Mr. Riseley and the members of the Society are to be congratulated on the success of the Jubilee celebration.

On the 5th ult. the Bristol Orpheus Glee Society gave a Concert at Bridgwater, for the benefit of the local Infirmary. Many of the compositions were the same as appeared in the Bristol programmes a few days before. Miss Florence Cromey and Mr. W. Thomas were the soloists. All the pieces were admirably sung, and gave great pleasure to the large audience, who have few opportunities of hearing such perfect part-singing as that of the famous body of Bristol vocalists. Mr. Riseley conducted.

Kingswood and District Choral Society gave a Concert on January 23, under the direction of Mr. J. F. Nash, the able trainer and Conductor. Bennett's "May Queen" was the chief work brought forward, and this was praiseworthy interpreted, the soloists being Miss Florence Cromey, Miss Fifoot, Mr. B. Shearman, and Mr. W. Thomas. Miss Rose Thomas excellently played the overture and accompaniment on the pianoforte. Miscellaneous pieces made up the second part of the programme. Vincent's Choral Fantasia on National Airs gave great delight, and Sir George Macfarren's "The Cuckoo sings" and Bishop's "The Fisherman's Good-night" went well. Miss Cromey and Mr. Thomas contributed songs, and Miss Maud Riseley played violin solos, her sister acting as accompanist.

Cowen's "Rose Maiden" was performed at Redland Park Hall on January 25, by a choir of fifty voices, under the direction of Mr. Samuel Rootham. The principal vocalists were Mrs. Brettelle, Miss Wetherman, Mr. A. M. Warren, Mr. M. Griffiths, and Mr. W. N. Tribe. The artistic results, although not without fault, were very creditable.

At Miss Lock's Popular Chamber Concert, on the 12th ult., Brahms's Clarinet Quintet (Op. 115) and Beethoven's Septet in E flat (Op. 20) were brought forward, and were admirably performed by our local executants, who were joined by celebrated players from London. Miss Marie Gane was the vocalist. The Concert was attended by a crowded assemblage, who greatly relished the unfolding of the two fine works named.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin University Choral Society gave its first Concert for the season on the afternoon of the 3rd ult., in Trinity College. The programme was made up of selections from two of Weber's operas, "Der Freischütz" and "Preciosa." The performance was a most creditable and enjoyable one, and was a bright augury for the Society's season. The principal vocalists were Miss Lucy Ashton Hackett, Miss Annie Shellard, Mr. Edward Branscombe, and Mr. Thomas Marchant. Sir Robert Stewart conducted with his well approved ability.

The second Concert of the Dublin Musical Society took place at the Royal University Buildings on the evening of the 19th ult., and was both an artistic and (if one may judge from the appearance of the hall) a financial success. The work chosen for presentation was Handel's "Judas Macabæus," an Oratorio often given before by the Society, but on this occasion first performed in Dublin with Sir Michael Costa's accompaniments. The well-balanced orchestra of seventy performers gave a good account of the added and exchanged parts, and the choir of 300 vocalists was well up to its high standard of efficiency. The solo vocalists were

Miss Maggie Davies (her first appearance here), whose admirable intonation and good taste are a passport to the favour of any audience whose favour is worth having; Miss McConnell; Mr. Ben Davies, whom we have many times heard in Dublin, and always with increased pleasure; and Mr. Charles Kelly, a local and most popular cathedral vocalist. Mr. Thomas Werner led the strings, Mr. John Horan, sen., was Organist, and Dr. Joseph Smith conducted with his usual ability, intensity, and *sang froid*.

St. George's Choral Union, an excellent and industrious Society on the North side of the city, commenced its season with an admirable performance of "The Messiah," at St. George's Parochial Hall, on the 9th ult., under the direction of its Conductor, Mr. Raymond Revelle. The principal soloists were Miss Florence Hewson, Mrs. Bradford, Mr. Lowther Campbell, and Mr. J. G. Scott. The band and choir numbered eighty performers, the leader being Mr. A. C. Fleming. Where are the numerous South city choral societies that started into existence on the much-regretted suppression of St. Patrick's Oratorio Society—the most industrious of all our musical associations? It is to be hoped that they will not be long before showing signs of life. No less is it to be hoped that the Oratorios at St. Patrick's may be revived at no distant period.

The Chamber Music Recitals under the auspices of the Royal Dublin Society are transferred back to Leinster House, and are now held in the library, pending the reconstruction of the lecture theatre. On the 5th and 12th ult. the programme was as follows: Beethoven's String Quartet in G minor (Op. 18), Mendelssohn's Sonata in B flat for pianoforte and violoncello, and Rubinstein's Quartet in C major (Op. 66) for pianoforte and strings. The execution was in the most artistic style, and was received with much applause. On the 19th ult. the performance included the "Kreutzer" Sonata and a Trio for pianoforte, violin, and violoncello, by Schumann. Messrs. Papini, Delaney, Grisard, and Bast are the string quartet, and Mr. Esposito the pianist.

The last of Mr. Werner's series of twelve Violin Recitals was announced to take place at the Molesworth Hall on the 13th ult., but, owing to the illness of the virtuoso, had to be postponed to the 20th. The programme included Spohr's "Concerto dramatique," Sarasate's Fantasia on "Carmen," and Wilhelmj's "Valse Diabolique."

Two Opera Concerts by the principals of the Georgina Burns and Leslie Crotty Company were given in the Antient Concert Rooms, on January 26 and the 10th ult.; and two Concerts, under the management of Mr. Farley Sinkins, took place in the same *locale* on the 14th and 15th ult., the vocalists including Misses Alice Gomez, Rosina Isidor, and Estrella Bellinfante, with Messrs. Philip Newbury and Chas. Philips.

The recently inaugurated Leinster Section of the Incorporated Society of Musicians now numbers sixty-six members. Two sectional meetings have been held at the Arts Club, at the first of which Sir Robert Stewart presided, and a paper on "Gounod" was read by Dr. J. C. Culwick, followed by a short concert of Gounod's works. At the second meeting, Mr. W. H. Vipond Barry read a paper on "Some Modern Organ Writers," and a selection of madrigals was announced for performance by the members.

Sir Arthur Sullivan has accepted the invitation of the Dublin Musical Society to conduct a Concert in Dublin, on April 12, consisting of his "Martyr of Antioch" and other selections from his compositions. Great interest is taken already in this event.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE feature of the winter season in Edinburgh has been Messrs. Paterson's scheme of Saturday Popular Orchestral Concerts. They were "popular" only so far as price goes—in programme and performance alike the standard was uniformly high. On the 3rd ult. a huge audience came to hear the Pastoral Symphony and the Overtures to "Freischütz" and "William Tell." Mr. Maurice Sons was the soloist in Mendelssohn's Violin Concerto, which, in consequence of a mistake on the part of the librarian, had to be substituted at the last moment for Bruch in G minor.

This *contretemps* made his notable success the more ungrudgingly acknowledged. Mr. Henschel himself was the vocalist and contributed *Wolfram's* Fantasy from "Tannhäuser," Beethoven's "Song of Crugantino," and Loewe's "Henry the Fowler" in his own inimitable way. With Spartan-like consistency he submitted to his own rule and refused the warm encore offered him. Of the two Concerts of the regular series which fall to be noticed this month, the programmes included Dr. Mackenzie's "Story of Sayid" and a selection from the "Meistersinger," and on the 13th ult., the anniversary of the composer's death, a few excerpts from Wagner's operas, with the "Eroica" Symphony. The choral part of the "Story of Sayid" was rendered by Mr. Kirkhope's Choir in the manner which has now become its happy tradition. Some of the soloists were not so successful owing to colds and other incapacitating reasons. Mr. Bispham, however, achieved a distinct success in the *Prince* music. Mr. Kirkhope's Choir fairly eclipsed its reputation in the concluding choruses from the "Meistersinger." Most artistic performances were given of *Pogner's* song by Mr. Bispham, of the "Preislied" by Mr. Iver McKay, and of the Apprentices' Dance by the orchestra. The Wagner Commemoration Concert was no less successful, and we owe a deep debt of gratitude for one of the most glorious interpretations of the "Eroica" ever heard in Edinburgh. Miss Fillunger had to undertake Miss Palliser's songs (*Elizabeth's* "Dich theure Halle" and *Isolde's* Liebestod) at very short notice, but she was most warmly thanked by a crowded and enthusiastic house.

At the last of the Glasgow Choral Union Orchestra's Concerts, Mr. Manns was greeted by a crowded hall. Mr. Ysaye's personality proved a great attraction, and his magnificent displays of genuine virtuosity in Saint-Saëns's Concerto and two movements by Bach were immensely applauded. The Symphony was Mendelssohn's "Italian."

On the 10th ult. Messrs. Wood found the names of Sir Charles and Lady Hallé powerful enough to secure a large and highly appreciative audience. The programme included selections from the works of Weber (A flat Sonata), Chopin (C sharp minor study), Handel, Beethoven (Op. 96), Schumann (Op. 73), &c. Villiers Stanford's "Four Irish Pieces" (violin), played for the first time, elicited an enthusiastic encore, and Lady Hallé repeated the Reel movement.

At the Second Concert of the Edinburgh Amateur Orchestra the public attention centred in what proved to be a very capable rendering of the "Emperor" Concerto. The Symphony was Beethoven's No. 2, and the patrons, of what is certainly the best Amateur Orchestra in Scotland, had every reason to be satisfied with the rendering of these as of the other lighter pieces in the programme.

Mr. Leonard Borwick, on the 17th ult., more than justified the high expectations London papers had raised in us. In Schumann's Etudes Symphoniques, the first, second, and fourth movements of Chopin's B flat minor Sonata, the Pastorale by Scarlatti, and the twelfth Rhapsodie, the pianist faithfully reflected every turn of the composers' intentions in a manner which it would be feeble praise to call artistic and in the highest degree poetical. A fairly large audience was roused to a pitch of enthusiasm before the young Englishman had reached the last number on the programme.

Professor Niecks's interesting scheme of historical Concerts, to illustrate the development of dramatic music, have increased in general interest as the learned Professor has approached near the general "ken"; and a corresponding improvement in attendance has naturally followed. At the fourth Concert, on the 14th ult., the class-room was quite filled by the regular students and the musical world of Edinburgh, professional and amateur. The programme included two short songs from J. A. Hiller's operas; a very large and representative part of Gluck's immortal "Iphigénie en Tauride," sung by five soloists and a capable chorus; and most of the second act of the "Magic Flute."

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

AN uncommonly strong performance of "Israel in Egypt" was given by the Glasgow Choral Union on the 1st ult.;

some of the choruses were, indeed, sung with remarkable vocal power; the "Hailstone Chorus" had to be repeated, and "The Lord is a man of war"—sung as usual by all the tenors and basses—again showed the fine qualities of the bass voices. Altogether, Mr. Joseph Bradley, who conducted Handel's greatest choral work, must be felicitated on the results of his training; the band was in good trim, and the solos had able exponents in Mesdames Belle Cole and Annie Marriott and Mr. Henry Piercy. The audience was good—atmospheric influences duly considered; but a couple of nights later on St. Andrew's Hall was crowded in every corner to bid good-bye for the season to Mr. August Manns. The programme was, as usual, on plebeian lines, and included the "Leonora" (No. 3) and "Tannhäuser" Overtures, Schubert's "Unfinished" Symphony, and the inevitable "Cavalleria Rusticana" Intermezzo. All round the performances were of the highest order, though we dare say paramount interest centred in the Sydenham *chef's* short speech at the close of the Concert. It was hardly possible, it must be admitted, to avoid reference to the Scottish Orchestra Company's scheme. There are many, moreover, who think that Mr. Manns's views regarding a compromise on the basis of "Peace with Honour" is a feasible solution of a very perplexing problem. Anyhow, Mr. Manns's reception was so overwhelming that the audience united in singing "Auld Lang Syne" before the veteran Conductor was allowed to begin his speech.

The features of the Chamber Concert given in the Queen's Rooms, on the 8th ult., were the exceptionally fine viola playing of Mr. Ferir and the finished performance of Mendelssohn's Octet by Mr. Sons and his coadjutors; and at the Scottish Orchestra Company's Popular Concert, on the 10th ult., Mr. Henschel submitted Haydn's Symphony in C (No. 7), the "Rienzi" Overture, and a familiar enough selection from Berlioz's "Faust." The Company's ninth Classical Concert possessed unusual interest, inasmuch as with one exception—Beethoven's "Eroica" Symphony—the programme was entirely Wagnerian. On this occasion the band was, moreover, augmented, and with surprisingly powerful effects at the wind desks. The programme comprised the "Procession of the gods" ("Rheingold"), the Prelude and *Isolde's* Liebestod ("Tristan"), and "The Ride of the Walkyries," and in each and every piece splendid achievements have to be recorded. The vocalist of the evening was Miss Marie Fillunger, who sang *Elizabeth's* Greeting with true artistic perception.

On the 15th ult. the Glasgow Society of Musicians entertained Mr. Henschel at dinner. The chair was occupied by Mr. Julius Seligmann, the esteemed President of the Society, and a very large and representative gathering turned out in honour of the guest of the evening.

Last month's miscellaneous Concerts included a Recital of sacred music in the Barony Parish Church, when Mr. Albert E. Bridge's choristers gave an excellent account of Spohr's tuneful and popular cantata "God, Thou art great." The annual Concert given by the directors of the Glasgow Athenaeum School of Music, on the 6th ult., attracted, as usual, a very large audience to St. Andrew's Hall. An interesting and varied programme had been prepared by the Principal, Mr. Allan Macbeth, and foremost amongst many good things stood the singing of a couple of choruses from Rheinberger's Mass in E flat, showing that the Ladies' Choir in connection with this flourishing establishment is as competent as ever. Henry Gadsby's fine cantata "The Lord of the Isles," so popular hereabouts, was given by the Glasgow Eastern Choral Society on January 30, too late, of course, for notice in last month's MUSICAL TIMES. The performance, under Mr. George Taggart's skilful direction, was, however, so uniformly good that it merits recognition even at this late hour. At Greenock the local Choral Union, conducted by Mr. W. T. Hoek, also came to the front on the evening of the 2nd ult., with admirable performances of Mr. F. H. Cowen's cantata "The Sleeping Beauty" and the third act of "Tannhäuser."

The prize of £15, offered by the Glasgow Glee and Catch Club for the best Glee, has been gained by Mr. Charles Wood, organist of Gonville and Caius College, Cambridge, and who is also one of the Professors at the Royal College of Music, and the Conductor of the orchestra of the Cambridge University Musical Society.

The adjudicators were Sir Joseph Barnby and Dr. F. E. Gladstone, and of the various compositions submitted they say: "We found the general standard of excellence distinctly high, and we cannot help recording our gratification that so truly admirable and national a school of music still lives and flourishes amongst us." This is cheering.

The regrettable death of Mr. W. M. Miller is referred to in our Obituary column.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE resignation of Mr. W. T. Best as Organist to the Corporation was wired from Liverpool to every centre of importance as soon as it was read at the February meeting of the City Council, and made known to the public the following day, while the month was yet young. It is therefore needless here to allude at any great length to the subject, and it will be more to the point to state that in all probability a considerable interregnum will take place before a successor is appointed to the console at St. George's Hall. Mr. Best's condition has for a lengthy period been so precarious that his resignation, though it is regretted, did not come as a surprise; and in the immediate future, as in the comparatively recent past, good local organists will be found to preside at the instrument over which he has worthily held chief control for so many years. At the meeting of the Finance Committee of the Corporation held subsequently to that of the Council at large, the chairman said they would all receive with the deepest regret the announcement of Mr. Best's retirement. Mr. Best was the most eminent organist in the country. He was a Liverpool man, and one of whom they could feel proud. The following resolution was unanimously adopted:—"That the Council receive with very great regret the resignation of Mr. W. T. Best, Corporation organist, who during the long period of thirty-five years has presided at the organ in St. George's Hall; the eminent, and in some respects unrivalled, position which he holds in his profession has caused his official connection with the municipality to reflect honour on the city, and he carries with him in his retirement the thanks of the Council for his valuable and highly appreciated services, and also their sincere hope that rest from professional work may result in Mr. Best's restoration to health." It was also decided to have the resolution engrossed.

A Mozart Symphony (No. 1, in D, of the Leipzig Edition) held the place of honour at the Philharmonic Concert given on the 6th ult., the second position of importance being allotted to Mendelssohn's Violin Concerto, the solo part of which was excellently played by Mr. Willy Hess. The chorus had very little to do and are assumed to be saving themselves for Liszt's "Legend of St. Cecilia." The latter was fixed for the 27th ult. and therefore too late for present notice. The Liverpool Orchestral Society gave C. H. Parry's "English" Symphony at the City Hall on the 3rd ult., under Mr. Rodewald, the performance being one of the best on their already excellent record. Mr. Weingartner, one of the leading members of the local professorate, gave his annual Concert the same afternoon, and re-introduced his opera "Fridolin" to his friends and pupils. The artist last-named has gained breadth of style and promises with greater maturity to take high rank as a violinist. The last Concert but one of the Sunday Society fell on the 18th ult., when an orchestral programme of the usual high class was presented. Messrs. Harrison have given one of their Subscription Concerts, with a large muster of star artists, at the Philharmonic Hall, and Mr. T. Shaw has continued his popular Saturday evenings at Hope Hall.

The local choral societies have, as yet, made no sign further than the promise of "Elijah," with Mr. Santley in the titular character, by the Musical Society. At the Pro-Cathedral, Mr. F. H. Burstall is preparing Gounod's "Redemption" for early dates in March, and announces that "desiring to make this a noteworthy performance he has arranged for trumpets, drums, and a harp to supplement the organ accompaniment."

The Chester Musical Festival is fixed for July 25, 26,

and 27, the choral works promised being Mendelssohn's "Elijah," Verdi's "Requiem," Handel's "Messiah," Cherubini's D minor Mass, C. H. Parry's "Judith," and Sullivan's "Golden Legend." The novelty of the gathering will be a new Symphony in F, by Dr. J. C. Bridge, the Cathedral Organist and Conductor of the Festival.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

PERHAPS the most interesting pieces in the varied programme wherewith the Vocal Society of Dr. Watson closed the month of January, were Dr. Martin's Hymn "Holy Spirit, come, O come," in which several of the effects were charming, and a pleasing Part-song by the Conductor, embodying a melody said to have been sung by the *Waits* in the time of Charles the Second. In the same hall (that of the Gentlemen's Concert Society) a larger audience than usual assembled in the afternoon of the 7th ult., to welcome the re-appearance of Mr. Siloti, who, near the close of last season, won so much favour as an exponent of modern pianoforte music. At this later Recital his powers were especially displayed in a selection from the works of the latest Russian composers, although all through the performance there was a thoroughly enjoyable exhibition of the varied qualifications of an artist of the first rank.

On the 19th ult, an evening Concert was given, at which Sir Charles and Lady Hallé gave in perfection some concerted chamber music and Mr. Alfred Jordan supplied the songs; and we look forward to the enjoyment, early in March, of one of the pleasing and instructive Lecture-Recitals of Miss Wakefield.

At the Free Trade Hall, February was ushered in worthily. It was so long since Bach's Triple Concerto in C had been heard that, as rendered by Miss Olga Néruda, Mr. F. Dawson, and Sir Charles Hallé, to the advantage of finished interpretation was added that of novelty. Later in the evening Chopin's Rondo in C for two pianofortes was given by Miss Néruda and Sir Charles with a unity of purpose replete with that readiness of co-operation which should characterise all duet-playing or singing. The Symphony was the No. 2 of Brahms, so delightful in many of its sections—especially in the first division of the *Allegro non troppo*, with its beautiful second theme of almost Mendelssohnian suavity, and in the *Allegretto grazioso*—but of that length of excessive development which, although it has been described as "heavenly," is somewhat trying to mortals. The Orchestral Suite of Stojowski (Op. 9) may, politely, be classed as music of Gipsy wildness; but, perhaps more faithfully, as little better than a series of dangerous experiments in orchestration. Mrs. Henschel and Miss Agnes Janson varied, by a little vocal music, a programme in which, undoubtedly, instrumental works formed the chief attraction. One of the chief choral undertakings of the season—Liszt's "St. Elizabeth"—was not altogether new to many of our amateurs who delight to spend their winter evenings in the study of works not too hurriedly brought forward here in fit style. Of far higher calibre than Rubinstein's "Tower of Babel," performed here recently, its earnest seriousness commands a respect occasionally deepening into complete absorption in a story which, in itself, scarcely commends itself to an English audience. But it must be confessed that the texts scarcely justify such lengthy treatment; and that the peculiarity of Liszt's mode of thematic development—or, rather, insistence—becomes intensely wearisome after the opening scenes. The performance was admirable throughout. The choir has not been heard to greater advantage this season; and it excited hopes of what Mr. Wilson may be able to achieve with his singers in the forthcoming performance of "Israel in Egypt," in which the choral effects are so massive. Miss Thudichum threw great expression into many phrases of the part of the heroine, Mr. Black was admirable, and Mr. Ffrangcon Davies, with some self abnegation, undertook the small portion assigned to him; while Mrs. Hess bravely stepped into the gap caused by the absence of a lady whose non-appearance might, otherwise, have caused serious inconvenience. The programme for

the 15th ult. was a perfectly ideal one, including Mendelssohn's "Scotch" Symphony, so redolent of life and freshness; the Concert-Overture in G of Cherubini, decidedly his most symphonic and spontaneous work; and that greatest of violin *Concerti*, the Beethoven in D, translated inimitably by Joachim; while Miss Trebelli supplied well chosen and cleverly executed vocal music. Altogether the evening was the most enjoyable of the season.

The Saturday evening Concerts go on successfully at St. James's and the Association Halls. Madame Patey took a sympathetic farewell of her admirers here at Mr. Barrett's, and Mr. Dawson has again displayed his clear and incisive mastery of the pianoforte. At Mr. Cross's entertainments, Dr. Allison played a new Concerto, the slow movement of which was warmly received.

But among our Saturday evening entertainments a new and very promising effort has been made. The majority of our best instrumentalists, busy during all the other evenings of the week, are comparatively at liberty on the closing night, and they have, very judiciously, united themselves as the Manchester Orchestral Association, not only for outside engagements, but to supply a long-felt want here, and to provide music of high class for those amateurs not allured by Ballad Concerts and star vocalists. The four meetings of this second season have been most successful artistically, and financially promising. Only perseverance is required for the firm establishment of regular entertainments, forming a popular reflex of the more serious Symphonic Concerts of Sir Charles Hallé. Not only as a whole are the performances excellent—except, perhaps, that a better balance of strings and brass is desirable—but there are in almost each section soloists of very great skill and equal to any possible demand. The oboe playing of Mr. Charles Reynolds, the quartet of horns, led by Mr. Paersch, and the tone and execution of Mr. Lalande on the bassoon are unsurpassed. An extra Concert is announced at which it is hoped that the Conductor of the Association, Signor Risegari, who has unfortunately been of late too ill to assume control, may be able to take the *bâton*, which has, during his absence, been efficiently wielded by Mr. W. G. Jaeger.

At the City Council meeting, on the 21st ult., a petition was adopted praying the Queen to grant a Charter of Incorporation to the Manchester Royal College of Music. It is attached to Owens College, and seeks power to confer its own degrees, which will place students on the same footing as in London.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THROUGHOUT this district we have strong proofs of the growing influence of music among the people. During the month the religious bodies have held their annual meetings, and the formal proceedings have been varied by part-songs and anthems from the church and chapel choirs. On the 1st ult. Madame Patey paid a visit to Hanley in connection with her provincial farewell tour. Mrs. Helen Trust and Mr. Norman Salmond were prominent members of the Concert party. The Committee of the Meakin series of Popular Concerts deserve to be complimented on the excellence of their programmes. The band of the Royal Artillery furnished the chief attractions at the sixth Concert of this season. Miss Ingrid Pasch was the only vocalist. Mr. D'Oyly Carte's Opera Company opened a twelve nights' engagement at the Theatre Royal, Hanley, on the 5th ult. "Patience" and "Haddon Hall" drew crowded houses during the first week, and the production of the latest Sullivan and Gilbert success, "Utopia, Limited," during the second. The Hanley Glee and Madrigal Society will make an effort to eclipse all its previous performances by the forthcoming production of Handel's "Solomon." A strong list of principals and a band, mainly drawn from Manchester and Birmingham, has just been issued. The Sir Smith Child Choral Society gave its first Concert of the season at Tunstall on the 22nd ult. The programme consisted of glees, madrigals, and part-songs, under the conductorship of Mr. James Alcock. Mendelssohn's "St. Paul" will be given in April.

T. Mee Pattison's cantata "A day with our Lord" was performed by the Congregational Church Choir at Burslem, on the 12th ult. The solos were all taken by members of the choir, Mr. W. Wooley and Mr. J. W. Hartley acting as choirmaster and organist respectively.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Sacred Harmonic Society provided a great treat for its patrons on January 25, when a "Beethoven Concert" filled the programme. The first part consisted of "Elegedi," the miscellaneous second part including the C minor Symphony, the March and Chorus from "The Ruins of Athens," with such gems as "Adelaide" (charmingly sung by Mr. Ben Davies), "In questa tomba" (sung by Mr. Charles Manners), and "Ah! perfido," in which Madame Fanny Moody gained a success. The beautiful Vesper Hymn for soli and chorus was warmly applauded, and ought to be heard more frequently. Under the able direction of Mr. Adcock the chorus has reached a very high point of efficiency, and, with such a fine band as that assembled under his *bâton*, this "Beethoven Night" should be remembered as a credit to the Society and the town.

On January 31 the London Wind Instrument Society appeared at Mr. Allen's third Classical Concert. The whole programme, including Mozart's Quintet in E flat and Beethoven's Quintet in E flat, was faultlessly played, and ought to have attracted a larger audience. The less known excerpts, Saint-Saëns's Caprice, Pessard's Aubade, and Ludwig Thuille's lovely Sextet for pianoforte and wind instruments, were enthusiastically received.

Mr. Arthur Richards organised a capital Recital of "Pagliacci" for the 5th ult., in which Mr. F. S. Gilbert, Mr. J. Turner, Miss Norledge, and Mr. W. H. Burgon took part. It was preceded by a performance of Mr. Richards's new humorous cantata "Is there a man in the moon?" sung by the choirboys of St. John's.

Herr Ellenberger closed his sixth season of Chamber Concerts on the 15th ult., when Fräulein K. Ellenberger, Herr Ellenberger, Miss Tarbolton, Herr Carl Courvoisier, and Mr. Edwin Thorpe were the executants. The audience showed much enthusiasm.

All lovers of organ music will regret the cessation of the Saturday Recitals at the Mechanics' Institution. Mr. Lemare made his final bow to a large audience on the 3rd ult., and received an ovation which must have been gratifying.

By the kindness of an enthusiastic amateur, our musical public heard three fine Concerts by the Royal Artillery Band on the 8th, 9th, and 10th ult., the programmes being alternately operatic, classical, and popular. The vocalists engaged were Mrs. Hutchinson, Madame Marie Hooton, and Mr. Henry Pyatt. The popularity of orchestral performances here would warrant the organisation of a first class orchestra. We hear of the formation of a Ladies' Orchestra by Herr Ellenberger, and of another large amateur combination by Mr. J. H. Wakefield. Probably these are only the forerunners of a stronger movement.

MUSIC IN WILTS AND HANTS.

(FROM OUR OWN CORRESPONDENT.)

THE Sarum Choral Society has "The Messiah" in preparation for the forthcoming Easter Concert. Mr. F. L. Bartlett has been appointed Conductor in the place of Mr. South, whose continued ill-health is sincerely regretted by all with whom he has been associated.

The Test Valley Musical Society made its first appearance this season at the Guildhall, Winchester, on the 1st ult., when a large and brilliant audience welcomed Mr. Moberly and his body of 180 performers, with the cordiality usually extended to old friends. The excellent band of the Society, consisting entirely of strings and numbering about fifty, led on this occasion by Mr. A. Foley, introduced two novelties: Ballade for string orchestra (Op. 1), De Greef; and a movement from Alexandre Glazounow's Suite (Op. 25), both of which created considerable interest by reason of their originality and force. These works were admirably played.

a remark which also applies to Robert Fuchs's rarely heard Serenade in D (Op. 9) and to Schubert's Minuet (No. 3). A marked feature of the Concert was the unaccompanied part-singing of the chorus, a charming madrigal by Professor Stanford, "Sweet love for me," receiving a particularly fine rendering. Miss Margaret Barter, the solo vocalist, was most successful in her songs, and was recalled after each appearance. The Rev. E. H. Moberly was, of course, the Conductor, and he is to be congratulated upon another addition to the already long list of successes achieved by this excellent Society under his direction.

At the Town Hall, Portsmouth, on the following day, the Concert was repeated.

The Southampton Philharmonic Society gave a successful Concert on January 20, in the Philharmonic Hall. The principal number of the programme was Mendelssohn's "Hymn of Praise," in which the solos were taken by Miss Clara Dowle, Miss Amy B. Martin, and Mr. Hirwen Jones. The orchestra, led by Mr. E. Jones, was an excellent one, and the choruses were sung with marked precision and intelligence. Mr. H. M. Pike conducted.

At the South Front Church, on the 13th ult., Fawcett's Oratorio "Paradise" was performed, under the conductorship of Mr. F. Merefield. The soloists were Miss Kate McLaughlin, Miss Laura Goodrich, Mr. C. French, and Mr. W. Wheeler. Mr. F. Hallum presided at the organ, and the band was led by Mr. J. J. Merefield.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THOUGH during the twelvemonth there is much music heard in Leeds, it can hardly be said that either the quantity or the quality of its Concerts is in excess of what might be expected from a town of over three hundred thousand inhabitants, with a reputation for musical proclivities arising, no doubt, from its triennial Festival and the strong lungs of its chorus-singers. During the past month, however, there has been more than an average allowance of Concerts, among which the third of the Subscription Concerts, given on the 14th ult., is in every respect pre-eminent. The programme was of exceptional interest. Beginning with Beethoven's Third Rasoumowsky Quartet in C and ending with the F minor Quintet of Brahms (Op. 34), it included solos by Dr. Joachim, Mr. Piatti, and Mr. Leonard Borwick. The last-named artist made, on this occasion, his first appearance in Leeds, a fact indicative of the enterprise of the town in musical matters, and made, it is needless to add, a very favourable impression by his consummately artistic playing, especially of Chopin's Second Ballade in F. In his reading of this work there was, in addition to his usual technical perfection, an unusual degree of poetic fire. The performers in the concerted pieces, other than those already mentioned, were Messrs. C. R. Briggs and Alfred Gibson, who completed an *ensemble* of almost ideal refinement and excellence. The singing of Madame Bertha Moore was in perfect harmony with the character of the Concert, and the finished accompaniments of Miss Eisele deserve cordial recognition. On the 5th ult. Mr. J. Müller, a local violinist, gave a Recital of violin music, playing among other things Beethoven's Concerto and two movements from Spohr's "Dramatic" Concerto, with much vigour and breadth of style. Miss Kate Smith accompanied very efficiently. A similar Concert was given on the 9th ult., by Messrs. Christensen (pianoforte) and Giessing (violinello), who were heard together in one of Beethoven's Pianoforte and Violoncello Sonatas. The programme also included some of Mr. Christensen's own compositions, an air from his light opera "Kenilworth," sung by Miss Rhodes, proving especially effective. On the 8th ult. a Pianoforte and Violin Recital was given by an accomplished young Parisian artist, Miss Dubray, with the assistance of Miss Fleischmann as violinist. The chief feature of the programme was Hans Huber's fine Sonata in G for violin and pianoforte, the interest of which is not diminished by the very obvious influence of Brahms. Miss Dubray's performance of Schumann's "Etudes en forme de variations" showed, perhaps more strikingly than anything else she played, her

technical and intellectual powers. The fifth of Mr. Edgar Haddock's Musical Evenings took place on the 13th ult. Dvorák's Pianoforte and Violin Sonata in F (Op. 57), played by Miss Sant' Angelo and the Concert-giver, and Chopin's third Scherzo, given with remarkable power and *abandon* by this clever young lady, were perhaps the best things in the programme. Miss Mabel Chaplin's performance of a movement from one of Davidoff's Violoncello Concertos indicated careful training; the power she at present lacks will doubtless come with increased years. The vocalists were Miss May Pinney, Madame Stone-Barton, and the clever Meister Glee Singers. One of the most interesting programmes the Leeds String Quartet party has yet given was that of their second Concert, which took place on the 21st ult. Beethoven's String Quintet in C (Op. 29) and Brahms's recent String Quintet in G (Op. 111) were enough to give interest to the occasion and were played with much spirit by Messrs. Müller, Fawcett, Gutfield, Haigh, and Giessing. Miss Clara Thornham was the vocalist.

At Bradford, the fifth and last but one of the Subscription Concerts took place on the 9th ult., and proved one of the most attractive of the series. The programme consisted of Wagner's "Flying Dutchman," which was given in its entirety. The soloists were Miss Duma (*Senta*), Mr. Andrew Black (*Vanderdecken*), Mr. David Bispham (*Daland*), Mr. Iver McKay (*Erik*), and Miss Jessie Moorhouse (*Mary*). All proved efficient, but special praise is due to Messrs. Black and Bispham, who managed to infuse much character into their parts. In spite of a mishap, for which the singers were apparently not responsible, the great duet between *Senta* and the Dutchman was very finely sung. The chorus (of the Bradford Festival Choral Society) seemed unfamiliar with the music, and the tenors were quite unable to cope with the difficult chorus in Act III. Sir Charles Hallé's band played many portions of the work admirably, but there were more slips and ragged playing than might have been expected in a work so suited to their powers, and in which they had taken part on two previous occasions within the past half-year. On the 15th ult. Mr. Edward Misdale gave a miscellaneous Concert. The vocalists were Mrs. Frank Moir and Miss E. Lloyd. Mr. Misdale played a portion of Grieg's "Holberg" Suite, and Mr. Frank Walton was heard in a couple of violoncello solos by Popper.

At Huddersfield, three Subscription Concerts have to be recorded. On January 23 an interesting programme was arranged. Miss Fanny Davies and Mr. Carrodus took part in Beethoven's Sonata in G (Op. 30) for pianoforte and violin, besides being heard in several solos, among which Bach's famous Chaconne for violin was prominent. Mr. George Drake, a young violoncellist, also appeared as a soloist and played with refinement if not with much spirit. The vocalists were Miss Maggie Davies, Miss Sarah Berry, and Mr. Ben Davies. The programme on the 6th ult. was supplied by Madame Patey's "Farewell" touring party, and was of a nature not calling for detailed criticism. The refined singing of Mrs. Helen Trust and her tasteful choice of songs did much to give a distinction to the programme it might otherwise have lacked. For the rest, Miss Edie Reynolds's finished playing of violin solos and the good singing of Messrs. Hirwen Jones and Norman Salmond deserve mention. Madame Patey's best effort, it should be added, was in the familiar "Lascia ch' io pianga." On the 20th ult. an excellent Orchestral Concert was given by Sir Charles Hallé's band. Beethoven's "Eroica" Symphony, the "Anacreon" and "Di Ballo" Overtures of Cherubini and Sullivan were the most striking orchestral pieces. Mr. Leonard Borwick gave a brilliant reading of Saint-Saëns's Second Pianoforte Concerto in G minor, and Madame Bertha Moore sang with her usual refinement.

One of the most interesting and least hackneyed Concerts given of late in the West Riding has been that which was given by the Dewsbury Choral Society on January 30. Mr. G. H. Hirst, the Hon. Conductor of the Society, is not content with beaten paths, but generally contrives to give some element of exceptional interest to the programmes for which he is responsible. On this occasion he had persuaded Mr. E. German to visit Dewsbury for the purpose of conducting the very clever and interesting Symphony written by him for the last Norwich Festival. Of this, and

of selections from his music to "Henry VIII." and "The Tempter," excellent performances were given by a band of local players. The programme also included Sullivan's "Macbeth" Overture and the perennial "Tannhäuser" Overture. Mr. J. Walton played two movements from one of Gótermann's Violoncello Concertos very ably, and Miss Maggie Davies sang several airs with brilliance and *verve*.

An excellent Concert was given by the Middlesbrough Musical Union on the 1st ult. Dr. Joachim played Bruch's G minor Concerto with a simple earnestness that was characteristic, and Miss Fanny Davies was heard to advantage in solos by Brahms, Mendelssohn, and Schumann. Both artists took part in Beethoven's Sonata in G (Op. 30). Madame Gomez, the vocalist, charmed the audience by her sympathetic and unaffected style, and the chorus, under Mr. Kilburn's able conductorship, sang Eaton Fanning's "Moonlight" and other part-songs with good effect.

A Pianoforte and Violin Recital was given at York, by Sir Charles and Lady Hallé, on January 24. Rubinstein's Pianoforte and Violin Sonata in A minor and two pieces by Sgambati were among the most interesting things in the programme, which also included the favourite so-called "Moonlight" Sonata, and violin solos by Gade and Ernst. The smallness of the audience did not redound to the musical credit of the York public. At Wakefield, on the 6th ult., a most interesting Chamber Concert was given. Schumann's Pianoforte Trio in D minor and Gade's Noveletten for pianoforte, violin, and violoncello were the principal things in the programme, and were played with vigour and sympathy by Miss Winifred Robinson (violin), Mr. W. H. Squire (violoncello), and Mr. Albert Fox (pianoforte). Mr. A. Phillips, the vocalist, achieved a marked success by his dramatic singing of Löwe's "Archibald Douglas" and some of Korbay's Hungarian ballads.

Mr. John Dunn, the well-known violinist, gave a Concert at Whitby, on the 8th ult., with the assistance of Mr. Ronchini as violoncellist, and a quartet of vocalists comprising Miss Isidor, Madame Gomez, Messrs. P. Newbury and C. Phillips. The Concert was successful from a financial as well as an artistic point of view, the hall being crowded with an enthusiastic audience.

A new work of considerable interest was performed for the first time on the 5th ult., by the Attercliffe Zion Choral Society. This was a cantata, entitled "Crusader," by Mr. Facer, of Birmingham, at which city the work is to be performed in the Town Hall during the present month. The period of the "book" is 1095-99, and the libretto deals with the Crusades, the Mission of Peter the Hermit forming the groundwork of the story. Mr. Facer has wisely refrained from attempting too much, and has in consequence produced a tuneful and pleasing work. There is considerable originality in most of the numbers, and his choral writing and instrumentation are distinctly effective. A well-written double chorus, in which the composer has ingeniously combined different rhythms, was admirably sung by the fine choir of the Society, and among many successful numbers should be mentioned a melodious chorus of Angels for ladies' voices, a four-part chorus of Turks for tenors and basses, and an orchestral "Crusaders' March." Mr. Facer has been happy in his solo writing. "Hark, the bugle call," a stirring bass solo; a graceful tenor aria, "I gaze upon the land"; and "So long the day," for soprano, are perhaps the most striking; but all are excellent, and the composer is to be congratulated on the care and merit which characterise his work.

Van Bree's cantata "St. Cecilia's Day" was performed by the Attercliffe Christ Church Choral Society on the 6th ult. Mr. W. H. Robinson conducted an excellent chorus, and the work was sung in admirable style. The principals were Miss Marjorie Eaton and Mr. A. N. Tucker. Well executed part-songs by the choir, and ballads concluded the programme.

The Inaugural Concert of the Sheffield and District Press Club was held in the new premises, Beethoven Buildings, on the 3rd ult. The monthly musical gatherings of what is practically the Arts Club of the city have hitherto been very successful, and under the new conditions further developments are promised. The programme included Mendelssohn's Trio in D minor, by Messrs. Peck, Webster, and Rodgers; part-songs, glees, &c., by the Parish Church

Glee Society, and miscellaneous songs and solos. Among the vocalists was Mr. William Foxon, happily recovered from an illness which at one time threatened his permanent withdrawal from the concert platform.

A Pianoforte and Violin Recital was given on the 1st ult., by Messrs. Geo. and Bromley Booth. The programme included Hans Huber's Suite (Op. 82) for violin and pianoforte. The performers were successful both in combination and as soloists. Miss Eleanor Rees was the vocalist, Mr. Norris accompanying.

The visit of Dr. Joachim and Miss Fanny Davies, on the 13th ult., was a success in every way. The Albert Hall was filled, and the famous violinist was in fine form. Schubert's Phantasie in C major and Tartini's "Il Trillo del Diavolo" were the principal pieces in the first part of the programme. Both were grandly played, and the Doctor was no less successful in a trio of pieces by Schumann and a couple of Hungarian Dances. Miss Davies played solos by Chopin, Brahms, Paderewski, &c. Miss Norledge and Miss Hovey were the vocalists, and Mr. J. W. Phillips accompanied.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE Symphony Society of New York, under Mr. Walter Damrosch, followed up the previous successes of the season at the fourth Concert given on January 27, when were performed Schubert's Symphony in C major, Leopold Damrosch's Festival Overture, Reinecke's Concerto for violoncello (Mr. Anton Hegner, soloist), and, with the assistance of Miss Sigrid Wolf, "Le Printemps" and "L'Amour," from Saint-Saëns's "Samson and Dalila." The orchestra has suffered a serious loss by the withdrawal of Mr. Brodsky, the former Concertmaster, and the unwillingness of the Musical Protective Union to allow Mr. Hegner to play with the other orchestral players, under the narrow and illogical six months' proscriptive clause. Nevertheless, the Symphony received intelligent and smooth interpretation under the reading of Mr. Damrosch, albeit somewhat lacking in warmth of colour and delicacy of shading. Mr. Damrosch has worked assiduously to remedy the defects occasioned by the unfortunate episode which threatened the disruption of his band, and is entitled to warm praise for his resolute artistic purpose under very trying circumstances.

On January 27 the Buffalo Vocal Society, under Mr. Joseph Mischka, assisted by Madame Lilian Blavet (soprano) and Miss Leonora von Stosch (violin), gave the first Concert of their ninth season. Notably good numbers were the four-part song (unaccompanied), "The Oak Tree" (Bennett); trio for female voices, "Stars of the summer night" (West); and "Wanderer's night-song" (Wood). The dramatic scene "Liberty" (Eaton Fanning), with solo sung by Madame Blavet, aroused great enthusiasm, showing in a marked degree the skill of Mr. Mischka as a Conductor, and the intelligent interest on the part of the singers which always leads to such commendable results.

On January 30 the Second Private Concert of the Musurgia, under Mr. Frank Damrosch, was devoted to Folk-song, and was more than usually interesting. Mr. Damrosch is doing eminently good work in his desire to satisfy the demand of our musical public—that music shall be followed not as a mere pastime, but seriously as an essential factor in the artistic culture of the people; and the programme at this Concert was admirably planned along these lines, its performance being in keeping with its design, including such characteristic numbers as "Vermeland" (Swedish national melody), "The Nightingale" (Russian folk-song), "Sally in our Alley," "Annie Laurie," "Old Folks at Home," and "Kathleen Mavourneen." These and kindred selections, sung in a thoroughly musicianlike manner, gave to the large audience an object lesson as to the wonderful beauty and pathos found in these quaint expressions of folk feeling, and doubtless will have the effect of Sam Weller's letter, "they'll wish there was more."

At the first Concert of the Musical Art Society, Mr. Damrosch has arranged for the performance of the Motet "Hæc dies" (Palestrina), "Stabat Mater" (Palestrina),

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Motet "Sing ye" (J. S. Bach), two six-part songs by Brahms, and a series of madrigals by Henry Leslie and Stafford Smith, thus again leading the tastes of the people into strange, hitherto unknown, but distinctly interesting and instructive lines of musical study. The spirit which prompts this is guided by a fine intelligence and subtle musical insight, which bids fair to make Mr. Damosch at once a potent influence for good in the near future of music in New York and a social benefactor.

The first service of the Church Choral Society, under Mr. Richard Henry Warren, was marked by the initial performance of the new cantata by Harry Rowe Shelley, "Vexilla Regis," preceded by Mendelssohn's "Lauda Sion" and Rheinberger's "Evening Hymn" (chorus *à capella*). The new work of Mr. Shelley had been awaited with great interest, and was heard by nearly every organist and choir-master of prominence in the city. The work, as a whole, received adequate interpretation by the Society, although it is much to be regretted that Mr. Warren was unfortunate in the selection of his soloists, especially the bass and tenor, who were manifestly overweighed, and sang their respective parts in a nerveless and rapid way. Miss Hilke, on the other hand, sang the strong and well-written soprano solo "O tree of beauty," in a broad, stately fashion, which brought out fully the great beauty of this admittedly best number; and the chorus, especially in the fifth number, "O Cross, our one reliance, hail!" sang with fine expression and admirable shading. The attack seemed not as certain as we are accustomed to expect from this exceptionally good body of singers, but the quality of tone was irreproachable, and the slight uncertainty was only an incident in an otherwise admirable performance.

The next Concert of this Society will afford an opportunity of hearing Bach's Magnificat and Dvořák's Mass in D, when the singers will no doubt be in their customary form. It is a matter of general regret that the directors of the Church Choral do not see their way to give more than these two Concerts this season, for the character of the work done is, in a way, unique, and supplies a need which seems to lie just between that of the great choral bodies and the more noteworthy church choirs, whose performances are necessarily either of a larger or smaller scope than that undertaken by the Church Choral.

The Boston Handel and Haydn Society gave the second great performance of Mr. Parker's "Hora Novissima," now universally accepted as the best composition written by an American. Mr. Parker conducted, and had the assistance of Miss Emma Juch (soprano), Mrs. H. E. Sawyer (alto), Mr. W. H. Rieger (tenor), and Mr. Max Heinrich (bass); together with Mr. B. J. Lang (organist) and members of the Boston Symphony Orchestra. The performance, as well as the work itself, aroused great enthusiasm, and the verdict of such critics as Mr. Philip Hale, Mr. Louis C. Elson, &c., is distinctly opposed to that of Madame Nordica, who, at the last moment, refused to sing in it "on account of its inferior character." This latter episode has unhappily given rise to an unseemly interchange of views in correspondence between the composer and the singer, in which neither appears to advantage. It ought to be said, however, that a work which has received the approval of the Church Choral Society of New York, the Handel and Haydn of Boston, and the Cincinnati Festival Association, under so severe a critic as Mr. Theodore Thomas, is not likely to suffer any loss of prestige because of the views of Madame Nordica. If Madame Nordica is right, then Mr. Hale, Mr. Krehbiel, and the whole band of critics must begin their studies over again.

A performance of an unusual character was given at Carnegie Music Hall, by Madame Lineff's Russian Choir. This was "A Russian Peasant Wedding"—a musical folk-drama in two acts, in which, by song and action, were shown the ceremonies attendant upon the betrothal and marriage feast as they obtain among the peasantry of Russia. The ethnological value was considerable, and musically the performance had an unthought significance as affording opportunity to listen to primitive folk-songs in their simplest form, by a people to whom these songs are the expression of their deepest feelings. This choir was one of the few successful features of the Bureau of Music at Chicago, and now continues its propaganda in the East.

A HIGHLY successful Concert was given by the Stock Exchange Orchestral Society and Male-Voice Choir, at St. James's Hall, on Tuesday, the 20th ult. As usual, the programme contained novelties, one of them being a Ballad, for baritone solo, chorus, and orchestra, entitled "The Song of Harold Harfager," the words by Scott, and the music by Mr. John Pointer. The latter is partly modern German and partly modern Slavonic in character, and the piece, in which the solo part was artistically rendered by Mr. H. F. Chamen, is certainly effective. Another piece marked "first time of performance" was an extremely simple little Cradle Song for orchestra, based on a pretty melody by Mr. Santley, and conducted by the composer; Mr. Santley also directed his melodious "Ave Maria," which was sung with expression by Miss Florence Hoskins. The more important works in the programme comprised Beethoven's Symphony in B flat (No. 4), which was extremely well played; Weber's "Oberon" Overture (both of these being conducted by Mr. George Kitchin), and Mr. Hamish MacCunn's picturesque orchestral ballad, "The Ship o' the Fiend," which was given under the composer's personal direction. Mrs. F. Nicholas was heard in Mendelssohn's Serenade and Allegro Gioioso for pianoforte and orchestra, and the male-voice choir contributed part-songs with much refinement.

THE admirable selection of music performed at the Comedy Theatre between the acts of Mr. Buchanan's "Dick Sheridan" deserves recognition. It comprises Handel's "Occasional" Overture, Dr. Arne's Overture to "Artaxerxes," a Minuet by Boccherini, the Gavotte, "Temple de la Gloire," and a Rigadon, "Dardanus," by Rameau; a Minuet and Gavotte by Lully, and an Adagio by Tartini. All these were probably well known at the period in which the play is cast, and all are rendered under the direction of Mr. A. J. Caldicott with an appropriate balance of the parts and a regard to the traditional manner of performance that impart antiquarian interest to the performance, and happily serves to preserve the atmosphere of the days of our forefathers which the play so cleverly suggests. Another realistic touch is given by the music to a gavotte danced in the first act being played by two violinists in costume on the stage, instead of, as usual, by the full orchestra. It is curiously suggestive of the longevity of rhythmic and tuneful music to hear the foot beating which accompanies Rameau's Rigadon. The music to "Here's to the Maiden," sung at the opening of the second act, was composed by Linley to Sheridan's words. It will be remembered that Sheridan married the celebrated singer, Miss Linley, daughter of the composer.

A LARGE number of ladies and gentlemen—all, with a few professional exceptions, members of our chief amateur orchestral societies—gave their services, on the 14th ult., at a Concert organised by Mr. Randegger at the Imperial Institute, the object of which, it is understood, was to inaugurate the establishment there of a permanent orchestral and choral society. The performance generally was of high excellence, Haydn's Symphony in G (No. 13) being played (especially as regards the slow movement) with a degree of breadth and artistic finish rarely exceeded even by the best professional orchestras. Nicolai's "Merry Wives" Overture and some lighter pieces were also given with admirable results. That rising young artist, Miss Beatrice Langley, grappled bravely with the difficulties of Mendelssohn's Violin Concerto, and achieved a measure of success that was plainly indicated in the hearty applause which followed her sympathetic and intelligent rendering of this beautiful work. Songs were very acceptably contributed by Miss Lena Seymour, who, at short notice, took the place of Miss Nellie Rowe. If this Concert may be regarded as an earnest of things to come, Mr. Randegger may be congratulated *d'avance* with perfect safety.

ON the 1st ult. an opera, entitled "The Magic Fountain," written by Mr. J. R. J. Johnstone, composed by Mr. Harold S. Moore, was produced at St. George's Hall. Mr. Moore has not yet emerged from his student days—he is at present a pupil of Mr. Ebenezer Prout—and it would therefore be manifestly unfair to judge his work by too lofty a standard; but even when due allowance is made for this, as well as for the fact that "The Magic Fountain" was composed

before he had placed himself in the hands of his distinguished professor, it would be rash, if not absolutely untrue, to say that there are any signs in his score that Mr. Moore has in him the stuff of which operatic composers are made. He can write pleasant melody, and scores not ungracefully, but of the dramatic sense he seems quite destitute. No one with the smallest aptitude for the stage would have chosen a libretto so ludicrously bad. It is, however, quite possible that in less ambitious ways Mr. Moore might appear to better advantage. It was asserted that the performance was given simply in order that the young composer might learn from the critics whether, in their opinion, he has sufficient ability to justify him in the prosecution of musical studies; on which we feel compelled to ask why he could not allow Mr. Prout to settle the matter for him.

THE West London Choral Society gave, on the 13th ult., a performance of Mendelssohn's "Elijah," at Craven Chapel, Foubert's Place, Regent Street. The choir is, as a whole, a capable body of voices, but it might be better balanced. The singing was more remarkable for dash and energy than finish or refinement; in consequence, some of the dramatic choruses went better than those in which the higher qualities of choral singing are demanded. Crispness of attack and release, distinct declamation, and greater attention to dynamic *nuances* will have to be carefully studied by the members of the Society if they wish to attain a good position amongst metropolitan choirs, such as with further practice should be within their reach. Of the soloists, Mr. Thomas Abel deserves commendation for a tuneful and unaffected performance of the title part. The tenor, Mr. Maldwyn Humphreys, gained much applause. Miss Florence Landergan and Miss Lillian Close were the soprano and contralto, Mr. Albert Wood did good service at the organ, and Mr. William Holmes conducted with energy.

MR. JOSEPH IVIMEY is doing excellent work at Surbiton in affording the residents continued opportunities of hearing music of the highest order at his Popular Chamber Concerts, given on alternate Saturday afternoons at the Assembly Rooms. The series is now in its fifth season, and the thirty-eighth and thirty-ninth Concerts were given on the 3rd and 17th ult. On the first date Schubert's Trio in E flat (Op. 100) and Gade's Trio in F (Op. 42) were included, besides violin and pianoforte solos by Mendelssohn and Schumann. The vocalist at this Concert was Madame Clara Samuelli. On the 17th, the programme contained Beethoven's String Quartet in F (Op. 18, No. 1), Mendelssohn's Trio in D minor (Op. 49), and Handel's Violin Sonata in A. The vocalist was Madame Alice Gomez. The instrumentalists who took part in these Concerts were Mr. Joseph Ivimey and Mr. A. Slocombe (violin), Mr. Alfred Hobday (viola), Mr. Arthur Blagrove (violin-cello), and Mr. John W. Ivimey (pianoforte). Mr. Ivimey deserves success; let us hope he commands it.

AN admirable performance of that most dramatic and picturesque of secular cantatas, Dvorák's "The Spectre's Bride," was given by the Highbury Philharmonic Society on the 5th ult., at the Highbury Athenæum. The choir of North London amateurs sang the difficult music with fine tone and infinite spirit, and Mr. G. H. Betjemann, who conducted with much intelligence, had also ample reason for satisfaction with the treatment accorded to the picturesque accompaniments by his orchestra, which consists, in the main, of amateurs. The solos were rendered with unvarying artistic feeling, if at times with insufficient power, by Miss Evangeline Florence, Mr. Barton McCuckin, and Mr. Eugène Oudin. Mr. Hamish MacCunn's vigorous and original Overture "Land of the Mountain and the Flood," and Mr. Eaton Fanning's choral ballad "The Miller's wooing" were included in the second part of a highly successful Concert, which, in spite of deplorable weather, was very well attended.

THE Annual General Meeting of the "Choir Benevolent Fund" was held at the Chapter House, St. Paul's Cathedral, on the 6th ult., when a very satisfactory report and balance-sheet were presented. The quinquennial valuation report of the actuary, Mr. Adler, was also read, and proved the society to be in a most flourishing condition, in consequence of which new rules were passed to enable

the committee to pay a larger sum than had hitherto been paid at the death of any member who has been in the society for thirty-five years or upwards. The report of the committee alluded to the loss the society had sustained by the death of Sir George Elvey; and subsequently his successor at St. George's Chapel, Windsor—Sir Walter Parratt—was elected to fill his place on the committee. Two other new members of that body were also elected—namely, Mr. Sutton Shepley, of the Chapels Royal, and Mr. Ernest Marriott, of St. Paul's Cathedral.

MR. LEONARD BORWICK, for his Pianoforte Recital at the Hampstead Conservatoire, on the 10th ult., drew material ranging in point of production from Bach to Paderewski. If a demand for repetition so pronounced as to render refusal almost impossible be an unmistakable indication of success, the honours of the afternoon were awarded to the living composer's "Humoresque de Concert" (*genre* Scarlatti); but prior to this Mr. Borwick had given a feeling and impressive rendering of Chopin's Sonata in B flat minor (Op. 35), besides felicitously reproducing the spirit of Schumann's "Etudes Symphoniques" (Op. 13), of Preludes by Bach and Mendelssohn respectively, of Saint-Saëns's Caprice upon the ballet airs in Gluck's "Alceste," and of a Romance by Brahms. Later came specimens of Rubinstein and Liszt. Throughout Mr. Borwick played with an unflinching care and conscientiousness that commanded the hearty approval of a large assemblage.

THE fifth of the Hampstead Popular Concerts of Chamber Music for the season, held on the 9th ult., at the Vestry Hall, Haverstock Hill, had among its leading attractions Professor Stanford's new String Quartet in A minor, which was rendered with the utmost effect by Messrs. Richard Gompertz, Haydn Inwards, Emil Kreuz, and Charles Ould. The ability of Miss Ilona Eibenschutz was conclusively demonstrated by her performance of Chopin's Nocturne in C sharp minor (Op. 27) and Scherzo in B minor and of the pianoforte portion of Schumann's Sonata in D minor (Op. 121). The remaining instrumental piece was Brahms's Quartet for pianoforte and strings in G minor (Op. 25). Mrs. Hutchinson gave, with her wonted taste and to the delight of a large audience, songs by Brahms, Wagner, and Mdlle. Chaminade, the accompaniments to which were well played by Mr. Henry Bird.

THE West Hampstead Choral and Orchestral Society gave its first Concert of the season on the 1st ult., at the West Hampstead Town Hall, when Mendelssohn's "Christus" and Romberg's "Lay of the Bell" were performed. The soloists were Madame Barter, who undertook the work at a few hours' notice; Miss Maude Barker, Messrs. Edwin Bryant, Percy Webster, and Arthur Wills, all of whom rendered valuable assistance. The second part of the programme was miscellaneous. Mr. C. W. Evans (a pupil of Mr. Edward Croager) played Chopin's Prelude in D flat and Mendelssohn's Etude in B flat minor; Miss Adela Drayton recited a scene from "The Hunchback," and the Concert concluded with Charles Wood's clever setting of "Full fathom five" and Eaton Fanning's "The Miller's wooing." The performance was conducted by Mr. Edward G. Croager.

BACH'S "Passion" according to St. John is again to be heard each Friday evening during Lent at St. Anne's, Soho. Mr. E. H. Thorne, the Organist of the Church, of course presides at the instrument of which he is such a master; the ordinary choir has been strengthened, and there is a numerous orchestra. The chief solo parts, on the 9th ult., when the work was reproduced for the season, were taken by Messrs. Rimington, J. Horncastle, T. Sweeney, and F. Habbijam. The choruses were on the whole well rendered, particularly those so powerfully echoing the clamour of the multitude; whilst the interspersed chorales received the vocal support of the congregation, according to Bach's desire at the outset. Alike from the religious and the musical standpoint these Lenten performances of the St. John Passion are of distinct value.

By kind permission of Mrs. John Hullah, Mr. Abdy Williams lectured, on the 13th ult., at Britanny Lodge, Kensington, upon "The Revival of Ancient Plainsong." The lecturer gave an admirable epitome of the history of plainsong, and showed by means of diagrams the gradual

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conversion of accent marks into neumes, and these into notes. The effect of the introduction of counterpoint, which ultimately reduced the plainsong into a dead level of equal notes, sung to the text "without accent and without rhythm," was also clearly shown; and the successful investigations of the Benedictine monks of Solesmes, for the revival of the ancient method of chanting, described. A number of examples of syllabic and melismatic plainsong were sung by four members of the Plainsong and Mediaeval Music Society, under the direction of the lecturer.

THE Associated Board of the Royal Academy of Music and the Royal College of Music held the preliminary examinations of candidates at 107 centres throughout Great Britain and Ireland on the 21st ult. These examinations were, with few exceptions, held in buildings the use of which was granted by the universities and municipal authorities throughout the country. In London, by the kindness of the Lord Mayor and the Corporation and the Committee of the City of London School, the large concert hall, and several class-rooms in the school on the Victoria Embankment were made available for the purpose. The number of London candidates examined was 425 in all. There were present on behalf of the Board Dr. A. C. Mackenzie, Mr. Threlfall, Mr. Charles Morley, Sir G. Grove, and Mr. George Watson (secretary).

It is not usual to notice Dramatic Recitals in a purely musical journal, but at that given by Miss Mabel Harrison and Mr. Ernest Meads at Princes' Hall, on the 15th ult., the admirable and refined singing of Miss Mary Willis (accompanied by her sister) in Cooke's "Over hill, over dale"—introduced in the Shakespearean part of the programme—and Madame Pauline Viardot's adaptation of Chopin's Mazurka deserves recognition. Miss Willis is a vocalist who should be more frequently heard. Miss Harrison is a very refined elocutionist although somewhat lacking in power, and Mr. Meads adds to a good presence a manly style and good method of elocution which, in the more vigorous parts of the programme, were heard to great advantage. Mr. Albert Fox, as solo pianist, played "Les étoiles filantes," of Mattei, and two of his own compositions successfully.

THE concertina cannot be said to be greatly esteemed by the majority of music-lovers, but those who heard Miss Edith Drake's performances on an elaborated development of this instrument called the *Æola*, on the 14th ult., at Princes' Hall, cannot fail to have been impressed with the skill and artistic taste of the player, and the many charming effects produced. How much Miss Drake's playing was appreciated may be gathered from the fact that her audience exacted just twice as many pieces as the programme announced her to give. Other artists who contributed to the enjoyment of the evening were Mdlle. Reconschewitz, Mr. and Mrs. van Lennep, Miss Hulme, Mr. Reginald Groome, Mr. J. P. Mahlendorff, the Fisher-Parkoa duettists, Mr. Leo Stern, and Miss E. Meadows.

It is proposed to give at Queen's Hall, during the ensuing spring, a series of twelve Concerts (nine orchestral and three choral), at more popular prices than has hitherto been attempted in London. The programmes of the Orchestral Concerts will include the standard and modern symphonies, concertos, &c., together with lighter works, and will be varied by vocal excerpts rendered by the best available artists. At the Choral Concerts it is proposed to perform Sullivan's "Golden Legend," Cowen's "Water Lily," and another work not yet decided on. The orchestra will be selected from the best instrumentalists of the Philharmonic Society and the Italian Opera, and will number eighty performers, under the direction of Mr. F. H. Cowen.

Mr. C. EMLYN JONES was able to secure the services of several artists of the same nationality as himself for his Concert at St. Martin's Town Hall, on the 15th ult. At the Wrexham Eisteddfod six years ago, Mr. Emlyn Jones won the tenor solo prize, and since his course of study at the Royal Academy of Music he has successfully appeared on metropolitan and provincial platforms and in light comic opera. Mr. Frederic Griffith, Miss Llewela Davies, Miss Marion Evans, Madame Emlyn Jones, Miss Mary Jenkins, and others assisted in the entertainment.

AT the 300th monthly Concert of the St. George's Glee Union given at Pimlico Rooms on the 2nd ult., the principal feature of attraction was Barnett's "Ancient Mariner," supplemented by miscellaneous pieces. The choruses were admirably sung under the direction of Mr. Joseph Monday, the able Conductor of the Society. The solo vocalists were Miss Maud Bond, Miss Ada Tomlinson, Mr. W. Fell, and Mr. W. H. Webb. Mr. F. R. Kinkead and Mr. Charles F. Reddie (who also played Chopin's Polonaise in E flat) accompanied on the pianoforte, and Mr. J. H. Maunder on the harmonium. A part-song by the last-named artist, entitled "Thor's War Song," was very successful.

A CONCERT was given on the 1st ult., at Avondale Hall, Clapham, in aid of the Restoration Fund of St. Mary's Church, Clapham. The programme indicated the high artistic aim of the promoters, and included Mozart's Trio (No. 5 in G major) and Haydn's Trio (No. 1 in G major), played by Miss M. Moss (pianoforte), Miss E. Barnes (violin), and Dr. Needham (violoncello)—Mrs. Needham replacing Miss Moss in the second Trio. Mr. W. Webster contributed three songs by F. Korby, and Mr. Arthur Oswald gave a very sympathetic rendering of two songs by Mrs. Needham (accompanied by the composer). The other vocalists who assisted were Miss Marie Stiven, Miss Katie Thomas, and Mr. James Horncastle.

THE Tulse Hill Glee Society gave a very enjoyable Concert on January 25, when Bridge's "Inchcape Rock" and other pieces were rendered in a praiseworthy manner. Miss A. Marie Holloway was solo violinist, and was heartily encoored in each of her solos. A duet for two pianofortes (Fantasia in G minor, by Mr. Fred. W. Holloway) was played by the composer and his sister, and gained an enthusiastic encore. The other artists were Mr. Percy Shinn (solo violoncellist), Madame Robiolo, and Mr. Robert Poole. The programme throughout was classical, and Mr. Holloway is to be congratulated on his successful efforts as composer, pianist, and conductor.

A CONCERT was given by the Ravenscourt Choral Society, at the Athenæum, Shepherd's Bush, on January 25, when Gaul's "Una" was performed with success. The first part of the programme consisted of songs and ballads. Miss Annie Swinfen, Miss Cecilia Comyns, Messrs. Maskell Hardy and Arthur Strugnell were the vocalists, and Mr. T. J. Milne played two solos on the violin. The second part of the programme commenced with "Una." The choir showed the excellent training it had received from the Conductor, Mr. Frank Braine; the chorus, "O lady, have no timid fear," deserving special mention. Mrs. Carver accompanied.

ON the 6th ult. the St. Peter's Choral Society, Brockley, gave the second Concert of the present season, when the works performed under Dr. C. J. Frost's direction were Sir Sterndale Bennett's "May Queen" and Sir G. A. Macfarren's "Outward Bound." The principals were Miss Marianne Fenna, Miss Susetta Fenn, Mr. James Gawthrop, and Mr. Sutton Shepley, with Mr. J. Curran and Mr. A. J. Sindall as accompanists. The choir appeared to great advantage in Bennett's popular work, though the audience apparently appreciated more the nautical character of "Outward Bound."

AN interesting Historical Lecture-Recital was given by Miss Beatrice Hallett on January 30, at the High School, Graham Street, Sloane Square. The lecturer showed the development of pianoforte music from Bach to Brahms, and played successfully her own illustrations, including Bach's Suite (No. 5), part of Haydn's Sonata in E flat, Beethoven's Sonata Pathétique, one of Schubert's Moments Musical, one of Mendelssohn's "Lieder ohne Worte," two of Chopin's Studies, Schumann's Scenes from Childhood, and Brahms's Hungarian Dance and Volkslied.

A MOST successful Pianoforte Recital was given at the Bow and Bromley Institute, on the 10th ult., by Mr. Tobias A. Matthay, assisted by Miss Winifred Robinson, Mr. Ben Grove, and Miss Emily Christie. The programme included works by Schumann, Chopin, Gounod, Rubinstein, Alkan, Franz Ries, the Concert-giver, and others. The audience was large, and lavish in demonstrations of approval.

A SPECIAL Service was held at St. James's, Paddington, on Sunday afternoon, the 18th ult., when a large selection from "The Messiah" was given by a special choir (numbering ninety voices), under the conductorship of Mr. Walter Attersoll, Mr. Henry J. B. Dart, Organist of the Church, presiding at the organ. The solos were admirably rendered by Miss Gertrude Izard, Miss Florence Brook, Mr. Gilbert Denis, and Mr. Frederick Winton. It is hoped that these special services will be continued on the second Sunday in each month.

MADAME FLORENCE WINN gave a Concert at West Hampstead Town Hall, on the 8th ult., in aid of the Railway Servants' Benevolent Fund. Madame Winn, whose songs were received with great favour, was assisted by Madame Adeline Paget, Misses Ethel Winn, Beatrice Gough, Agnes Wilson, Mrs. Osborne Williams; Messrs. John Bartlett, O'Shaughnessy, Henry Baker, Charles Loder, Roger Hilton, Bantock Pierpoint, the Polymnia Quartet, Miss Kate Chaplin (solo violin), Miss Edith Drake (solo aëla), Mr. Walter Churcher, and Mr. Charles Fry.

A FAREWELL Dinner was given to Dr. G. F. Huntley, prior to his departure for Newcastle Cathedral, by the Choir of St. Andrew's, Ashley Place, on the 19th ult., at the Holborn Restaurant. Mr. C. A. Dugate, in proposing Dr. Huntley's health, referred to the able services he had rendered during his tenure of office as Organist to the Church. After the dinner a most enjoyable programme was given by members of the choir; Mr. Hubert Hunt, of St. Jude's, South Kensington, playing some violin solos with much success. Mr. F. R. Barkway was in the chair.

"LAZARUS OF BETHANY," a new Oratorio by George Shinn, was performed under the direction of the composer at St. Margaret's Church, Westminster, on January 31. The solo parts were sung by Madame L. Jarratt, Miss West, Miss E. Bloxham, Mr. Edwin Smith, and Mr. R. Poole. The choruses were sung by a choir of eighty voices, including twenty ladies. Mr. Baines presided at the organ. Mr. F. G. Shinn at the pianoforte; trumpet, Mr. Pratt; trombone, Mr. Overton.

HERR KORBAY, the composer of Hungarian folk-songs, has accepted a professorship of singing at the Royal Academy of Music, and will take up his position at the commencement of the midsummer term. Madame Agnes Larkcom has also been appointed a professor of singing. Two new prizes are instituted during the current term—one by Mr. Norman Salmond for vocalists who are natives of Yorkshire, and the other by Miss Agnes Zimmermann for pianists, the latter with a special view to the encouragement of sight reading.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah," on Wednesday, January 31, at St. Bride's, Fleet Street. The soloists were Miss Beatrice Gough, Miss Amy Carter, Mr. John Probert, and Mr. James Blackney. Dr. Turpin presided at the organ. "The Messiah" was given, on the 14th ult., at Holy Trinity, Dalston. The soloists were Mrs. H. W. Johnson, Miss Rina Robinson, Mr. John Probert, and Mr. Henry Baker.

MR. FREEMAN WHATMOOR gave a Pianoforte Recital at Oakley Place Chapel, Camberwell, on January 27. His programme included Haydn's Symphony (No. 13), as a duet with Miss A. Whatmoor; the *Finale* of Beethoven's Sonata in E flat, the "Spinnerlied" (Wagner), arranged by Liszt, and several compositions by the performer himself. Madame Merton Clark and Mr. H. T. Sims were the vocalists, and Mr. H. Coe played some violin solos.

ON Wednesday evening, January 24, a selection from "St. Paul" was rendered by the choir of Christ Church, Turnham Green, and was repeated on the following Sunday. On Sunday evening, the 4th ult., Mendelssohn's "Hear my Prayer" was sung with orchestral accompaniment; Miss Agnes Fowler sustained the solo part, Master S. W. Toms was at the organ, and Mr. W. R. B. Tann again conducted.

THE Lecture at the Royal Academy of Music, on the 28th ult., was to be given by Professor Bridge, on "Early Dramatic Music" (from the Miracle Plays to the "Masque of Comus"), and that on the 7th inst., also by Professor Bridge, will be a complete explanation of teaching music by "Musical Gestures." The choristers of Westminster Abbey will assist.

SIR JOHN STAINER's cantata "The Daughter of Jairus" was performed at All Souls' Church, Grosvenor Park, Camberwell, on the 13th ult. The soloists were Miss Rose Moss, Mr. Liney O. Dalby, and Mr. W. A. Preston. Mr. Wm. Rayment Kirby presided at the organ, and Mr. C. Hastings Kirby, Organist and Choirmaster of the Church, conducted.

A SERIES of monthly free Organ Recitals is being given at the Dutch Church, Austin Friars. At the fifth of these, on the 15th ult., the programme played by Mr. Rudolph Loman included Handel's Concerto in B flat, A. G. Ritter's Sonata in E minor (Op. 35), and pieces by Mendelssohn, Guilmant, and Schumann.

THE annual meeting of the Benevolent Fund of the late Sacred Harmonic Society was held on January 30, the President, Mr. E. H. Mannering, in the chair. We are asked to state that information respecting the Fund may be had on application to the Hon. Sec., Mr. W. J. Bishop, 70, Highbury Hill.

MR. ANDREW DEAKIN, of Birmingham, is, we learn, engaged in the task of elaborating his "Musical Bibliography," and now has a list of 6,000 musical works printed in England before 1800. Of these only 3,500 have accurate dates.

HERR VON BANDROWSKI, the principal tenor of the Grand Opera at Frankfurt, will make his first appearance in England at the Royal Society's performance of Gounod's "Requiem" and Rossini's "Stabat Mater," at the Royal Albert Hall, to-night.

WE omitted to state in our last issue that the translation of the Reminiscences of Grieg quoted from the *Dagbladet*, which appeared in that number, was supplied by Mr. Osman Edwards.

MR. CHARLES LAWRENCE, on resigning the post of Organist and Choirmaster of St. Alban's, Streatham Park, was presented, on the 15th ult., with a purse containing £45 10s.

REVIEWS.

A Plain and Easy Introduction to Music; or, the new "Morley." By Frederick Corder. [Forsyth Brothers.]

CONCEALMENT of the profitable powder in a spoonful of alluring jam has long been known to nurses as the wisest way. Pedagogues have shown less insight. They, with rare exceptions, have taken care that as little pleasure as possible should accompany the acquirement of knowledge. In the popular mind, much learning is associated with solemnity of face and manner; but the thoughtful know well enough that it is possible to be dull without being deep—and deep without being dull. The result is a gradual recognition of the fact that knowledge may be imparted pleasantly, not only without loss to itself, but with immeasurable gain to the happiness both of teacher and taught. Among those who have worthily contributed to smooth the paths of knowledge, and enliven the journey along them, must now be placed Mr. Corder, who, by means of this little volume, has given us, in most unconventional and humorous language, a large amount of information—much of which is of a kind not to be found at all in printed form. Though called an "Introduction to Music" (in imitation of its famous sixteenth century exemplar), the booklet—there are but eighty pages—is really an introduction to composition; for though the preliminaries of music are dealt with, so also are the essentials of "form," the arts of writing accompaniments, of harmonising a tune, and even of composing one, and the laws of part-writing—and that with a freshness and a knowledge of practical needs that, perhaps, can be thoroughly appreciated only by one

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who has "gone through the mill." The form adopted is, of course, that of the dialogue—the characters consisting of *The Professor, He, She, and It*. The volume is chiefly devoted to the education of *He and She*, who are amateurs.

It disappears early, as the following extract shows:—

Prof.: To what am I indebted for the honour of this visit?

It: We have heard of your reputation as a teacher, sir, and desire to become your pupils in all that appertains to the art of music. My friends are merely amateurs, but I myself am desirous of making music my profession.

Prof.: If that is the case I can quickly dispose of you. Seeing your age I assume that you have a certain acquaintance with the compositions of the great masters. . . . Therefore you may take up Stainer's Primer or Banister's 'Music' and work through them with but a moderate assistance from me, and afterwards go on to Macfarren or Prout's more elaborate grammars.

It: And what good will these do me?

Prof.: They will teach you the general principles to be deduced from the practice of all great musicians. Then, if you have sufficient intelligence to apply the principles and formulae which you have learnt to the music which you know, you will find that you, too, have become a musician. If you haven't, you won't. Good morning.

Here is a specimen of the author's luminous style: "A 'higher form of art' is really a *higher art of form*, for it consists in constructing tunes which shall be satisfying as such to the ear, but whose component phrases shall not be so vulgarly symmetrical. . . . Naturally, to clump together several distinct melodic phrases so that they will seem to cohere requires considerable instinct and even judgment. Schubert's 'Ave Maria' is such a melody, Handel's 'Largo' another, Mendelssohn's 'O rest in the Lord' another."

He and She are then shown how "tunes may be made a little less square and yet remain tunes." At the end of the book the Professor dismisses his pupils, saying to *She*: "You have not the makings of a genuine musician in you, but I have taught you enough to enable you to amuse yourself and earn a fortune by writing vile ballads."

She (much offended): Good morning, Professor. [*Exit.*]

He: Good-bye, Professor, you have really helped me by putting things into plain English instead of muddling me with those awful technical terms. I think I shall study seriously after this. [*Exit.*]

Prof. (looking from window): Humph! She is waiting for him at the corner of the street. Thank Heaven we shall be spared the threatened ballads! But with this inducement to seek name and fame I suppose by this time next year I shall be helping him with his degree cantata. Dear, dear! what a world it is."

Compositions by René Lenormand: (1) *Melodies Tristes pour voix et piano*; (2) *Nouvelles Esquisses pour piano seul*; (3) *Six Morceaux pour piano à 4 mains*.

[Paris: J. Hamelle.]

MR. LENORMAND'S name is, if we mistake not, almost unknown in England. His music, however, is much appreciated in Paris, among those, at least, who still regard earnestness and sincerity as musical virtues. Not that Mr. Lenormand makes these a reason for writing ugly music—quite the reverse; but he reveals greater depth of feeling than is usual with the majority of French writers, and his harmony is fuller and his rhythms more vigorous than theirs. Among other conspicuous qualities may be named unpretentiousness; restraint, with its resulting impression of underlying power; melody of an unconventional type; and that lucidity which seems to be the birthright of every Frenchman. The "Melodies tristes" are four songs of which both words and music are of a very high order of merit, but the half-fledged amateur is hereby warned that they are not for him. The accompaniments, however, are not difficult.

Original Compositions for the Organ. Nos. 194—197.

[Novello, Ewer and Co.]

ORGANISTS are so well acquainted with the meritorious qualities which distinguish the works of Mr. Otto Dienel that no words of preface are necessary in introducing to their notice the present compositions from his facile pen.

The first of the four is entitled "Third Concert Fantasia," and consists of a broadly written *Allegro maestoso* in D, in phraseology so clear that it might almost be signed by Mozart, while one theme distinctly recalls the *Finale* of Beethoven's "Eroica" Symphony. Though styled a Fantasia the piece is sufficiently symmetrical to pass for the first movement of a Sonata. No. 195 is an Allegretto cantabile in G, 6-8 time, written in a pastoral style, evidently for the soft stops, though the registering is left to the discretion of the player. The next is an Andante with Variations in the same key, cleverly written but by no means elaborate, and quite within the means of ordinarily competent players. No. 197 is an Allegro Scherzando in F, a bright and vivacious piece, not perhaps suitable as a church voluntary, but certain to prove effective in a recital programme.

Short Anthems. Nos. 47, 48, 49, and 50.

[Novello, Ewer and Co.]

THE first and second of these are by John White. "Have mercy upon me, O God," is a setting of two verses from the 51st Psalm, and is intended for Lent. A brief solo for soprano or tenor leads into an equally brief chorus, both being noteworthy for extreme simplicity in harmony and part-writing. The other is a setting of the "Ave Verum" with the original Latin words and an English translation. Treble and alto soloists may be employed, but not of necessity, and the anthem is very easy, devotional, and expressive. "Shew me Thy ways, O God," by J. Varley Roberts, is rather longer and slightly more elaborate than the foregoing, but generally placid in style, and perhaps may recall to some hearers Attwood's popular anthem "Turn Thy face from my sins," though there is no direct plagiarism. It is written for tenor solo and ordinary four-part chorus. The last for the present is "The Lord opened the doors of Heaven," by F. Cunningham Woods. This is described as an Introit, and is a very effective little composition at once bright and energetic.

Dulce Domum. Rhymes and Songs (old and new) for Children. Edited by John Farmer.

[Cassell and Co., Limited.]

THIS attractive volume should contribute largely to the increase of concord in the nursery. It includes such "evergreens" as "Little Bo-Peep," "Sing a Song of Sixpence," "Polly put the kettle on," "Over the hills and far away," and "Hey diddle diddle," to name but five out of the eighty-two contained in the first half of the book. These and their seventy-seven companions are specially identified with "childhood's happy hour"; but the songs which, to the number of half-a-hundred, form the second portion, appeal to a larger audience. To furnish these, the national treasury of song of the last three centuries has been laid under contribution. Each of the songs in the book has an appropriate, and therefore simple, pianoforte accompaniment, of which the highest part moves in unison with the vocal melody. Paper and print are good and clear.

Lyric Pieces for Pianoforte. By Edward Grieg. Book VI. (Op. 57). [Leipzig: Peters.]

THESE pieces are a valuable addition to our store of short pieces needing, in those who play them, taste, poetic feeling, and intelligence rather than great executive facility. They are six in number, entitled respectively: "Menuet," "Gade," "Illusion," "Secret," "She dances," and "Home sickness." The grace, piquancy, harmonic variety, and rhythmic charm so conspicuous in previous works of this gifted composer, abound also here. Of the grotesque, the boisterous, the *bizarre* side of Grieg's wayward muse, however, this time nothing is seen. As regards poetic interest or expressive significance, "Home sickness" appears to us to be first in order of merit; "Secret" and "Illusion" next. For grace and fancy, "Menuet" and "She dances" easily bear away the palm; the former—rather a Mazurka than a Minuet, by the way, though that signifies little—being, moreover, very striking and original. We have said enough to ensure Grieg's Op. 57 a welcome amongst all who in music prefer feeling to fireworks.

FOREIGN NOTES.

BERLIN.—Leoncavallo's "I Medici" was given, for the first time in Germany, at the Royal Opera, on the 17th ult., and enthusiastically received, the composer being called no less than fourteen times. The Emperor and Empress were present at the performance and, afterwards, invited the poet-musician to the Castle.

BRESCIA.—A new opera by Gaetano Coronaro, entitled "Malacarne," was produced on January 20, at the Grand Theatre. Its success was apparently very considerable.

BRUSSELS.—Alfred Bruneau's new opera, "L'Attaque du Moulin," was given for the first time at the Théâtre de la Monnaie, on January 27, and achieved a genuine success. M. Seguin was admirable in the sympathetic part of the miller, *Merlier*.

CARLSRUHE.—Tschaiowsky's one-act opera "Iolanthe" was performed at the Court Theatre, on January 27, for the first time, and very warmly received.

COLOGNE.—At the seventh Gürzenich Concert, on January 23, a new Symphony in B flat, by Gustav Jensen, was produced with much success, and Herr Albert Eibenschütz played Rubinstein's fifth Pianoforte Concerto in E flat.

COPENHAGEN.—"Cleopatra," the new four-act opera by August Enna, was produced at the Court Theatre, on the 7th ult., with fair success. The music is said to contain many reminiscences of Wagner and Verdi.

DARMSTADT.—At the Court Theatre a new one-act opera, "Der Brautgang," by Bruno Oelsner, a member of the Court Orchestra, was successfully produced on January 21.

DRESDEN.—"Marga" is the title of a new one-act opera which was, on the 9th ult., successfully produced at the Court Theatre. The composer is Herr Pittrich.

LEIPZIG.—At the sixteenth Gewandhaus Concert, on the 2nd ult., three short movements from Edvard Grieg's music to Björnson's drama, "Sigurd Jorsalfar," were produced under the direction of the composer, and enthusiastically received. They are entitled: Vorspiel, "In the hall of the king"; Intermezzo, "Borghild's Dream"; and "Huldigungsmarsch."—Giacomo Puccini's lyric drama "Manon Lescaut" was performed, for the first time, at the new Town Theatre, on the 2nd ult.—On the 3rd ult. the Teachers' Choral Society gave its second Concert, when an exceptionally interesting programme was put forth. The choir sang Edgar Tinell's *à capella* setting of the 29th Psalm, Schubert's magnificent "Gesang der Geister über den Wassern," two sixteenth century songs by Lechner and Hesler, and Brahms's rarely heard cantata "Rinaldo." A young English violoncellist, Miss Mary Taylor, of Oxford, a pupil of Julius Klengel, met with great success in Goltermann's A minor Concerto and several smaller pieces.

LIÈGE.—The hundredth performance of Ambroise Thomas's "Hamlet," at the Théâtre-Royal, was given on January 28, in the presence of the veteran composer. He was received by the Governor of the province of Liège, the Burgomaster, and the director of the Conservatoire; a local choral society sang the "Marseillaise," and the audience rose from their seats and greeted the master with prolonged cheers and shouts of welcome as he entered the royal box in the gaily decorated building.

LISBON.—At the Avenida Theatre, a comic opera, "A Mulher de pastelleiro," by Cyriaco de Cardoso, was recently produced with success.

MILAN.—Wagner's "Walküre" was given a dozen times during the month of January, and always to crowded and interested audiences, so that the non-success of the first performance was evidently not fatal to the chances of the work on the foremost Italian stage.

NAPLES.—A parody on Verdi's "Falstaff," entitled "Falsa-staff," the music by G. Marchisio, has made its appearance at one of the smaller theatres here.

PRAGUE.—On the 7th ult., Wagner's "Meistersinger" was performed for the first time in the vernacular at the Bohemian National Theatre and enthusiastically received.

PARIS.—"Le Flibustier," a comédie lyrique in three acts, by the Russian General and Composer, César Cui, was performed for the first time at the Opéra Comique, on January 22, but met with only the barest succès d'estime.

—M. Léon Boëllmann has been awarded the prize of

1,000 francs, offered by the Société des Compositeurs de Musique, for the best Symphony for great orchestra, while a prize of 500 francs for the best Pianoforte Quartet was carried off by M. F. de la Tombelle.

SAVONA.—"Il Conte di Salto" is the title of a new one-act opera successfully produced at the Chiabrera Theatre, on January 21. The composer is Signor Giovanni Consolini.

ST. PETERSBURG.—Leoncavallo's "I Pagliacci," with Madame Sembrich in the character of Nedda, was performed for the first time, and with great success, at the Italian Opera, on January 22.—A new String Quintet in A, by Alexandre Glazounow, was recently produced with very great success at the fifth Auer-Verjilowitch Chamber Concert.—The projected Wagner Cycle by the troupe of the Hamburg Opera has been abandoned, because subscribers were not forthcoming in sufficient numbers. The success of the French opera season, on the other hand, is secured, all seats having already been booked. "C'est un beau succès," quoth the Paris *Ménestrel*.

STUTTGART.—On January 21 a new romantic opera, "Der Pfeifer von Hardt," the libretto after Hauff's novel "Lichtenstein," the music by Ferdinand Langer, was produced at the Court Theatre and pleased very much.

VIENNA.—Richard Heuberger's new three-act opera "Mirjam," or "Das Maifest," was produced at the Court Opera, on January 20, with considerable success. The music is very taking, but the libretto uninteresting.

CORRESPONDENCE.

THE ART OF CHANTING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In continuation of the remarks for which you kindly granted me space last month, may I take up certain points which were then left without sufficient notice?

Conceding, as everyone must, that the harmonised Anglican Chant, whatever its merits or defects, has been gradually built up out of primitive melodic and rhythmic forms, to meet felt necessities, the problem we have to solve as best we can is how to adapt to this chant, moulded as we have it, the English Version of the Psalms. The true arsis and thesis of the Anglican Chant is ascertained and settled, and we must take it as it stands, although it might be contended, in spite of the customary method of barring, that the underlying rhythm is more accurately indicated by the quadruple grouping of the phrases, as probably those find out who try to set the words to the music. Let us not, however, claim too much for any known form of chant. Constant concession and compromise are demanded. Difficult and doubtful places have to be considered with care and handled with judgment. And, when all is done, lack of intelligent appreciation and musical skill may nullify the most expressive arrangement of the words.

After many experiments which might well be called wild, most church musicians appear to be agreed that after all the time-honoured syllabic system of pointing, freely modified according to circumstances, is the most satisfactory, or at least offers the fewest objections and drawbacks. Not that any system is automatically perfect, calling upon the organist and the choir for nothing but a placid, unobtrusive, inexpressive jog-trot. Delicate tact and nice discrimination are required, in order to bring out by the pointing the meaning and teaching of the words, without infringing needlessly upon the syllabic principle; and on the part of the executants also are required watchfulness and quickness, to strengthen or weaken an accent here, to pass circumpectly over an awkward passage there, and, above all, to sing and play with understanding, reverence, and propriety of expression. I notice that Mr. Heywood claims for the particular type of chant he favours a virtual monopoly of the opportunity of giving proper expression; but where is the impossibility of singing expressively when the ordinary Anglican Chant is used? Begging the question is not serious argument.

I should like to say something about the treatment of the words which stand at the ends of the 1,376 verses, which Mr. Heywood separates off from the other 1,132 in the Psalter, as lending themselves more readily to the

method of pointing he prefers. Say and do what we will, the final accent asserts itself in any recognised form of chant. The crux is how to deal with words of two, three, or four syllables, of which the last is unaccented in English. Affixes of quality or state of being, as "ness" or "ion," and tense-endings, as "eth" or "ed," surely cannot properly be assigned to the final note of the chant, except under the pressure of absolute necessity. It would appear, however, that Mr. Heywood (see p. 35 of his book) contemplates being constrained to leave without dissection dissyllabic endings, as "cymbals" or "gladness"; so perhaps we may venture to dismiss them as provided for on the same principle by both schools of pointing. I have not calculated the deduction which should be made on this account from the 1,376 trochaic verses, but it must be very large, probably 1,200 at least, leaving comparatively few endings to give trouble, and that to every school of pointing in common; for words of three or four syllables, occurring at the end of a verse, are admittedly difficult to treat, and not over satisfactory, however treated. Of course, if, with a total disregard of accent, they are taken strictly syllabically, there is an end of discussion; but no experienced and educated ear can tolerate without distaste and remonstrance such endings as "might-i-er," "wick-ed-ness," "en-em-y," "scat-ter-ed," not to mention, as being past all endurance, "testimo-nies," "wickedness-es," and the like. But the question cannot be decided off-hand, as if there were but one permissible solution.

It may be thought too minute and technical a doctrine, but in my view the kind of letters of which the word is made up has a distinct bearing upon the treatment it ought to receive. When the word is chiefly composed of short vowels and liquids, as "enemy," "equity," or contains them in its later syllables, as "testimonies," "sanctuary," allowing the word to run easily and quickly, I fancy the ear asks for the assignment of the word as a whole to the final note, without any attempt to divide it, and thereby add unusual weight to the very slight secondary accent. The case is somewhat different with compound words like "dwelling-place," "water-side," or with a word like "righteousness," with its dental and its sibilants. It is felt to be less offensive to the ear to divide such words, although in the last case there is the fatal affix to reckon with. "Persecutors," again, is more bearable than "testimonies," a form of mutilation, which suggests a ludicrous meaning. Nothing, let me urge, is more hopelessly disappointing and disastrous than going to work with an undeviating plan cut and dried down to the smallest particular.

Important as are the above-mentioned subjects, which chiefly affect the treatment of individual verses, they are not nearly of so much moment as others connected with the art of chanting. For example, the opinion once held and expressed by a few is now becoming general, that it is desirable, not to say necessary, to arrange the Psalms strophically, so as to illustrate their construction, and the sequence and inter-dependence of their several sections. Marks of expression and of mode of performance are more carefully and accurately inserted and regarded than heretofore. Single, double, triple, and quadruple chants are assigned to the Psalms or groups of verses for which they appear to be the most appropriate, and so forth. No doubt these things demand learning and judgment in application, and thought and care in performance; but happily the time is now past when, in such matters, the human instinct for progress and improvement was derided as an amateurish and troublesome fad, barely worth consideration, much less adoption, with all the unwonted and unwelcome diligence and attention involved.

And in presence of this forward movement we are dictatorially referred to the dark ages for the culminating period of Church music, which then consisted, what there was of it, in the relics of Greek modes, half-forgotten, and imperfectly understood.

Free rhythm! Ecclesiastical melody! The grotesque gestures and formless howls of savages, shaping themselves slowly and tentatively, under the restless and inopportune sense of inadequacy, into that definiteness without which there is no such thing as art.

It has taken centuries for Europe to make her music what it is, and yet, as regards chanting, we are called upon, alas, in the name of the Church, to despise and

reject the heritage on which we have entered, as if it were a worthless counterfeit.—I remain, Sir, your obedient Servant,
A CATHEDRALIST.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Doubtless Mr. Heywood will undertake the defence of his book against "A Cathedralist," but as the latter has referred to me, perhaps you will allow me a word in reply.

1. As to accent. I understand Mr. Heywood to say that the ante-penultimate is the natural place of the musical accent, and that in weak or Trochaic endings the pointing should be arranged accordingly. Circumstances require, however, that sometimes the accent should fall on the last note. The normal position of the accent is on the first of the bar, but when words of the character of psalms and hymns have to be fitted to music of the usual type, it often becomes necessary to modify strong accents and to strengthen weak ones. If "A Cathedralist" does not admit this, how does he justify the following?—

thy | — sal- | -va- | -tion.
through | my | foolish- | -ness.

He surely will not say that a strong accent *must* be placed on "tion" and "ness." If he agrees with me that the above is good pointing, he concedes the "Church" case.

2. As to the accent mark. I object to this as misleading, as unnecessary, and as being often wrong. It is misleading because, despite the choirmaster's efforts, the average choir attaches a fictitious importance to it, and regards it as a convenient place to pull up and get its "second wind," and because many think that it points out the only place in the recitation which is to be accented.

Of course this ought not to be so, but all will agree with me that it is so in only too many cases. It is unnecessary, because it is perfectly possible to secure good and even chanting without it by directing the choir to make their rallying-point, so to speak, on the note after the reciting note and not on the reciting note itself. As to my third objection, I readily admit that, in most cases, the syllables from the accent mark fall readily enough within the limits of a semibreve, but why should they always do so? Compare the following:—

ác- | -cording | to thy | word.
Righteousness shall | go be- | -fore him.

Why should the same time be allotted to one syllable, and that a very short one, as to five?

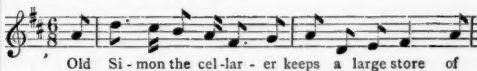
Let it be remembered, in connection with this point, that the chant, *when sung*, is no longer in any set number of bars. For instance, sing the first verse of Psalm 1 to a single chant, and instead of seven bars you will take about twelve. All talk of seven-bar rhythm is, therefore, beside the question; the chant should be essentially free.

Yours faithfully, J. PERCY BAKER.

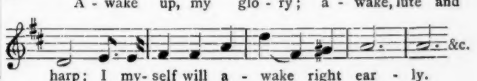
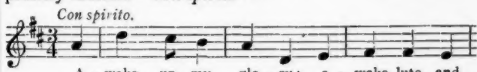
A REMARKABLE THEMATIC COINCIDENCE.

TO THE EDITOR OF "THE MUSICAL TIMES."

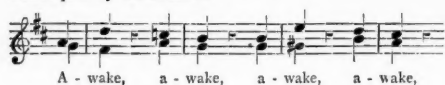
SIR,—I should like to call attention to a most remarkable series of thematic "coincidences" between an Easter anthem recently published in one of your contemporaries and Hatton's "Simon the Cellarer." The song, as every one knows, begins as follows:—



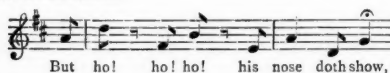
And this is the anthem, which, by the way, is appropriately marked "*Con spirito*"—



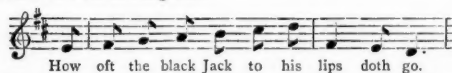
Subsequently we come to—



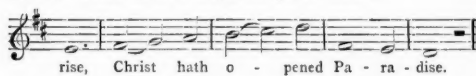
which is not unlike—



While the succeeding bars—



occur note for note in the anthem, as follows—



I enclose my card and beg to subscribe myself,

AN OLD ORGANIST.

Blechingly, Red Hill, Surrey.

Letters on "The Nomenclature of Intervals," &c., are held over for want of space.

TO CORRESPONDENTS.

*. Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CHESAIRE.—See Ellis's lecture "On the Musical Scales of Various Nations," in the "Journal of the Society of Arts" for March 27, 1885.

W. P., Glamorganshire.—We never undertake to give advice on such matters.

JEBB'S CHORAL RESPONSES.—Several correspondents write to say that the second volume of Jebb's Choral Responses was published in 1857, by Robert Cooks and Co.

Z.—The first number of The Harmonicon was issued in January, 1823; the last in September, 1833.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—Mr. J. Hoffmann read, on the 13th ult., before the members of the Philosophical Society, in the Music Hall Buildings, a thoughtful and instructive paper entitled "The Song, with special reference to the Art Song and its composers." The interest of the Lecture was greatly enhanced by the excellent series of examples sung by Mrs. Hoffmann, Mr. A. E. Smith, Mr. W. J. W. Smith, and Mr. J. Kirkby. Professor Stewart, president of the Society, occupied the chair.

ASHFORD, KENT.—An excellent performance of Molique's "Abraham" was given on the 1st ult., by the combined forces of the Choral and Orchestral Societies. The soloists were Miss Pierce, Miss Mary Reeve, Mr. McBride, Mr. Meacher, and Mr. Richardson, all of whom admirably rendered the parts allotted them. Dr. Wilkes conducted with his usual skill, and deserves the greatest credit for his untiring efforts in promoting the cultivation of good music in Ashford.

BIRKENHEAD.—The Recitals on the Hope-Jones organ in St. John's Church have been continued. Dr. A. L. Peace was the recitalist on January 27, and, on the 17th ult., Mr. T. Westlake-Morgan.

BROADSTAIRS.—On January 29 a successful performance of Handel's "Messiah" was given in the large hall at St. Mary's Home, by the Broadstairs and St. Peter's Choral Society. The choruses were capitally rendered, and the solos excellently sung by Miss Rosa Harris, Miss Connie Hicks, Mr. Charles Rowe, and Mr. Alfred Osmond. Mr. H. Osmond presided at the pianoforte, Mr. T. Russe at the organ, and Mr. D. Lott conducted.

CHIGWELL.—A special musical Service was held in connection with the dedication Festival of the Parish Church, on the 4th ult., when Dr. Martin's "Military" Service in B flat, and an effective setting of the 100th Psalm, by E. C. Nunn, were very adequately sung. Mr. H. Clinch and Mr. W. Cuttle were the soloists. The service was preceded by a short Organ Recital by Mr. Cuthbert Nunn, and closed with the "Hallelujah" Chorus. Mr. Henry Riding conducted, and Mr. E. C. Nunn accompanied.

CORK.—A Choir Festival was celebrated in St. Peter's Church on the 6th ult., when the music included effective renderings of the anthem "The Souls of the Righteous," by J. C. Marks, and "He shall feed His flock," from "The Messiah." The principal soloists were the Misses B. and N. O'Neill, Miss Gabriel, and Messrs. J. C. Lee and W. Jordan.

ENNISCORTHY, IRELAND.—The winter Concert of the Choral Union was given, on January 28, in the Church Institute. The first half of the programme was occupied by Farmer's "Christ and His Soldiers," and the second half consisted of part-songs, solos, and instrumental pieces, the last-named being played by the Amateur Orchestral Society. The soloists were Miss H. C. Preston, Mrs. Leslie Mease, Mrs. Carey, Miss M. Jones, Mr. Lamont, Mr. Webb, and Mr. McDermott. Mr. F. Hatson Wright, Organist and Choirmaster of St. Mary's Parish Church, conducted.

EPSOM.—The Choral Society's seventh season was concluded on the 1st ult., when the "Creation" (Parts 1 and 2) and a miscellaneous selection, including the Kyrie, Sanctus, and Agnus Dei from Cherubini's Fourth Mass, were successfully performed under the direction of Mr. Avalon Collard. The principal soloists included Miss Florence Monk and Mr. Daniel Price. In the second part Mr. Hugh Bury received an encore for his rendering of Svendsen's Romance for violin, a similar compliment being paid to Mr. Avalon Collard after his singing of Gounod's "O that we two were Maying," and Miss Irene Wood, Miss Rose Wood, and Mr. A. C. Barton, members of the Society, joined Mr. Collard in Balfé's quartet "Lo! the early beam of morning." Mr. H. M. Higgs was the organist and Mrs. Hailes the pianist.

HALSTEAD.—The annual Concert of the Orchestral Society took place on the 6th ult., and fully maintained the standard achieved in former years. The principal works performed were Schubert's "Unfinished" Symphony, Bennett's "Paradise and the Peri" and Mendelssohn's "Hebrides" Overtures, and Grieg's "Peer Gynt" Suite. Madame Albu contributed several songs, and Mr. Solomon and Mr. James gave solos on the slide trumpet and bassoon respectively. Mr. F. B. Smythies was principal violin, and Mr. Leake conducted with his wonted skill.

HIGH WYCOMBE.—The Choral Association gave an effective performance of Cowen's "Rose Maiden" before a large audience, in the Central Hall, on the 5th ult. The principals were Miss J. Jones, Miss E. Himing, Mr. M. Humphreys, and Mr. G. Stubbs. Mr. J. G. Wrigley conducted, and played several pianoforte solos with much success in the second part of the programme.

MAIDSTONE.—Bennett's "May Queen" was performed on January 30, in the Corn Exchange Hall, by a chorus and orchestra of 250 performers. The soloists were Miss A. Sargent, Miss F. Wallis, Mr. A. Pennington, and Mr. W. Syclopedia. Mr. F. W. Dutnall conducted.

NEWCASTLE.—One of the most successful Concerts of the Harmonic Society was given in the Olympia Hall on January 26, when Mr. John F. Barnett's tuneful cantata "The Ancient Mariner" was sung by Madame Fanny Moody, Madame Marie Bellas, Mr. Tom Child, Mr. Chilver Wilson, and an excellently trained body of choristers under the conductorship of Dr. Chambers.

The accompaniments were admirably played by Miss Etta Newborne.—On the 13th ult. Miss Frances Simpson commenced a series of six Pianoforte Recitals, at the Lecture Hall, Hood Street. The second, on the 20th ult., consisted of a Lecture on "The Development of the Sonata," by Miss Oliveria Prescott, who, with Miss Simpson, supplied the illustrations. Miss Prescott's remarks were heard with evident interest, but the audience should have been larger.

NORTH MALVERN.—The Choral Society, under the conductorship of Mr. W. Higley, gave an effective performance of "The Messiah," on the 15th ult., the solos being sung by Madame Ada Patterson, Miss M. Helmore, Mr. Tom Child, and Mr. W. J. L. Higley. The orchestra, in which a number of local amateurs of both sexes assisted, was led by Mr. W. Ellis.

NORTH WALSHAM.—Dr. Hiles's Musical Society gave, on January 31, a performance in the Church Room of his Oratorio "Nehemiah." The choir was augmented for the occasion, and the accompaniments played by an orchestra largely composed of members of the Norwich Philharmonic Society. The soloists were Miss A. Vincent, Miss F. Acton, and Messrs. H. J. Brookes, W. D. Tomkins, J. J. Manning, and H. Wimble. The choruses were well sung, and the work had a cordial reception.

ORE.—The recently-formed Choral Society made a successful debut on January 31, when Mr. J. F. Hindell conducted a creditable performance of Handel's "Judas Maccabæus," the solos in which were sung by Miss Starr, Miss Goble, Mr. V. Sellman, and Mr. H. Baker. The programme also contained miscellaneous songs sung by Miss Nelson and Miss L. Peddlesden, and a violin solo played by Mr. Wooley. Mr. F. E. Peddlesden acted as accompanist at the pianoforte, and a small orchestra gave valuable help in the rendering the Oratorio.

RED HILL.—Under the able conductorship of Mr. H. Graves, the Society of Instrumentalists, on January 30, in the Market Hall, rendered in most praiseworthy manner an excellent programme, which included Mendelssohn's "Italian" Symphony and Mr. Edward German's three piquant Dances from his incidental music to "Henry VIII." Mr. John Sandbrook gave great satisfaction as the vocalist.

ROMFORD.—Sir John Stainer's cantata "The Crucifixion" was sung, on the 15th ult., by an augmented choir of over eighty voices, in the Parish Church. The Rev. A. R. T. Eales presided at the organ, and Mr. Charles Wood, Organist and Choirmaster of the Church, conducted.

ST. ALBAN'S, HERTS.—Mendelssohn's "St. Paul" was sung, on January 31, by the Oratorio Society, to a large and appreciative audience, in the County Club Hall. The solos were entrusted to Miss Carrington, Miss F. Rose, Mr. Trefelyn David, and Mr. J. Sandbrook; Mr. Stanley Blagrove led an efficient orchestra, and Miss L. Rose assisted at an American organ. The performance was the first by this Society, under the conductorship of Mr. W. H. Speer, who has succeeded Mr. Morton Glover, owing to the ill-health of the latter.

SOUTHEND.—Mendelssohn's "Athalie" was successfully performed by the Choral Society, at the Public Hall, on the 6th ult. The choruses were sung with precision and effect, indicating able and careful training on the part of the Conductor, Mr. W. G. Brighten. The solos were well sung by Mrs. Beard, Misses Cartwright, Stephens, Morpheys, Parker, Gregory, and Craig (members of the choir), and Miss Jessie Browning. The accompaniments were played by a small orchestra led by Mr. Val Mason. Mr. Charles Fry was engaged to recite the lyrics and also gave several recitations in the second part. Mr. Harry Read gave an excellent rendering of Beethoven's "Sonate Pathétique," and also contributed a Gavotte played by the orchestra, which was very favourably received.

STRATFORD.—Mendelssohn's "Elijah" was performed, by a band and chorus of about 150 performers, in the Town Hall, Stratford, on January 31, under the direction of Mr. W. Harding Bonner. Mr. Henry Riding presided at the fine new organ, and the solos were taken by Miss Florence Monk, Miss Edith Hands, Mr. James Horncastle, and Mr. Robert Grice.

WALTHAMSTOW.—On the 6th ult. the Musical Society gave the second Concert of the season, in the Victoria Hall, before a numerous audience. The programme included Schumann's cantata "The Pilgrimage of the Rose," ballads and madrigals sung by the choir, and several orchestral pieces rendered by an orchestra of about fifty performers, under the leadership of Mr. H. Baynton. The principals were Miss Florence Monk, Miss Agnes Jackson, Mr. Otto Dene, and Mr. Bantock Pierpoint. Dr. J. Warriner conducted.

WESTON-SUPER-MARE.—A festival Service, which included an impressive performance of "The Messiah," was given, on the 6th ult., in Emmanuel Church. The soloists were Miss Marie Gane, Miss Clara Aldersley, Mr. E. T. Morgan, and Dr. Roxburgh. Mr. W. H. Palmer presided at the organ during the service, Mr. W. Darby, assisted by a small orchestra, accompanied the Oratorio, and Mr. Edward Cook conducted.

WINDSOR.—Princess Christian took part, with Sir Walter Parratt, in the performance of the pianoforte duet arrangement of Saint-Saëns's "Danse Macabre," at a Concert on the 5th ult., at the Albert Institute, in aid of the local Infant Nursery. Her Royal Highness also assisted in the rendering of Moscheles's "Les Contrastes" (written for eight hands), the other players being Miss G. M. Liddell, Miss Caroline Bigge, and Sir Walter Parratt.

WOOLWICH.—A new humorous cantata, entitled "The King's Decree," written by Mr. H. Webber, and composed by Mr. H. W. Jones, was successfully produced by the Choral Union, on the 6th ult., in the Royal Assembly Rooms. The characters were effectively impersonated by Miss Annie Swinfen, Miss Annie Fisher, Mr. W. H. Webb, and Mr. I. Orchard; Mr. A. Lorey led an efficient orchestra, and Mr. T. J. Nell conducted. The programme also included Handel's "Zadok the Priest" and several well-known madrigals and part-songs, in which the choir fully maintained its reputation. Good service was rendered by Madame Tester-Jones at the pianoforte and Mr. H. W. Jones at the organ.

ORGAN APPOINTMENTS.—Mr. H. N. Hay, Organist and Choirmaster to Cross Street (Baptist) Chapel, Islington.—Mr. Frank Butler, Organist and Choirmaster to the New Parish Church, Hove.—Mr. Warren Tear, Organist and Choirmaster to St. Mark's, Kennington.—Mr. D. A. Fox, Organist and Choirmaster to Upper Norwood Congregational Church.—Mr. Charles D. Mortimer, to St. Catherine's, Wigan.

DEATH.

On the 2nd ult., at Hampstead, FANNY, wife of GEORGE GRESHAM (daughter of the late James Thomas Harris, Esq.).

MRS. R. P. JEFFERSON (Soprano)
26, Spencer Place, Leeds.

MR. HERBERT ALDRIDGE (Baritone)
For Oratorios, Concerts, &c., address, South Street, Romford, Essex.

MR. W. THORNTON (Baritone)
Address, care of Wood and Marshall, Bradford.

MR. FREDERICK ST. JOHN (Basso-Cantante)
Oratorios, Concerts, &c.

Care of P., 15, Handen Road, Lee, S.E. Interview if in or near London.

SOLO BOY WANTED, for St. Jude's, S. Kennington. £12 per annum. Resident in S.W. or W. district preferred. Write to Mr. H. W. Hunt, 146, Finsbury Road, S.W.

TWO TREBLES WANTED, at once, for St. Thomas's Church, Portman Square, W. Salary, £10 per annum. Address, Mr. Ernest Newton, The Vestry.

ALTO REQUIRED, for the Parish Church, Beckenham. Must be communicant of the Church of England. Applications to be sent to G. J. Hall, F.R.C.O., 18, Wickham Road, Beckenham.

ST. GEORGE'S CHAPEL, Windsor Castle.—There is a VACANCY for a LAY CLERK with a Tenor voice. Candidates, who must be under 26 years of age, should apply for information to the Succentor, Cloisters, Windsor Castle.

EXETER CATHEDRAL.—TENOR WANTED. For particulars apply, at once, to Rev. H. De Vere Welchman, Succentor, The Close, Exeter.

DURING THE LAST MONTH.

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MORNING POST.

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MUSIC BY

ALFRED R. GAUL.

PERFORMANCE IN THE PUBLIC HALL,
IPSWICH, JANUARY 16, 1894.

"Una" has been so recently described and criticised that there is no necessity for detailed reference to the composition. Roughly speaking, it is founded upon the story of 'Una and the Lion' as told in the 'Faerie Queene,' amplified in verse of unusual excellence by Mr. Frederick Enoch, and full of romantic incident which commends itself to picturesque musical expression. . . . possesses in a marked degree the great charms of tunefulness and vivacity. It is above all things an understandable Cantata—not one of those crabbed and crooked things which no ordinary person can understand. The most striking and romantic number is undoubtedly the chorus 'Hark! the Angelus is calling,' in which the campanels used at Norwich (manufactured by Messrs. Martineau and Smith, of Birmingham) were introduced. It is free and comparatively simple in style, but full of poetic melody, recalling by a flash of association that famous and familiar picture of 'The Angelus.' This was admirably given, and the choruses throughout, indeed, 'went' with great spirit and precision, reflecting much credit upon those engaged, and upon Mr. Dalby's efforts as leader in preparing for the Concert. The swinging chorus, 'Let's hasten on,' was loudly encored. A similar compliment was paid to all four soloists for their best efforts—to Mr. Henry Piercy for the song, 'Shine, vestal star'; to Miss Croft for the taking solo, 'The enchanter's wand,' which should become a popular excerpt; to Miss Rose Long, who did full and sympathetic justice to the charming song, 'O love will love,' and to Mr. Daniel Price for his rendering of 'A Palmer, met upon my way.' At the close, the performance as a whole was loudly applauded by the well-pleased audience. The composer himself conducted, and was most heartily welcomed as he came to the front of the platform."—*East Anglian Daily Times*.

"To the list of works which have proved widely acceptable, 'Una' should be added, for the flow of pleasant unaffected tune and the simple and suave part-writing are just as noteworthy as in 'The Holy City' and 'Joan of Arc.'"—*Athenæum*.

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